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CP a Quality-o-Life-o-Meter

[+4] A judge dismisses an assault charge against an Occupy Philly protester accused of striking a cop during the Nov. 30 raid. That's because when they asked Officer Champ to take the stand, he said, "neigh." And ate oats. And, without expression, just started peeing like crazy on his own back feet.

[+5] Jon Bon Jovi refutes the Web rumor that he had died by holding up a sign with the date and the words "Heaven looks a lot like New Jersey." So what does hell look like?

[-2] Armed robbers steal between $35,000 and $40,000 in cash from a Marshalls in South Philly. Prosecutors note that's like stealing $70,000 to $80,000 from your typical department store.

[-7] Kenny Gamble's Universal Companies is not awarded a federal Promise Neighborhood grant to carry out its plan to run two schools. "I think I know what the problem is," says Gamble while starting a new grant application in the name of Kenny Sure Thing's Universal Companies.

[-4] The American Tort Reform Foundation names Philadelphia the worst of the nation's "Judicial Hellholes." "Psst. How much to get that bumped to third worst?" asks Judicial Satan.

[+1] Former Phillies GM Ed Wade rejoins the team as a "special consultant." The move is a promotion from his prior position of Double Agent in Charge of Diverting Houston Astros Talent to the Phillies.

[0] U.S. Sen. Pat Toomey introduces a bill to block the federal law that requires towns to install new street signs, part of his "Had Enough?" campaign to reduce government reach. The plan also calls for the removal of state-mandated traffic lights and the demolition of all state-funded bridges.

[-1] South Philly's sports-themed entertainment and dining complex is christened "Xfinity Live!" "We don't want anyone to go there," explains spokesperson.

[-3] According to state Supreme Court Chief Justice Ron Castille, Traffic Court judges and staff frequently accepted "external requests for favorable treatment." See, round here we call that a heavenhole.

This week's total: -7 | Last week's total: 3



ALYSSA GRENNING

[discoveries]

WORK OF TART

A journey into South Jersey's cranberry country connects a writer with a history he never knew he had. **By Isaiah Thompson**

A few weeks ago, a friend called to inform me that she had just been to the Mariposa Food Co-op in West Philly and found "no cranberries!"

The news, on its face, might not seem to have been particularly distressing. But I knew why the Mariposa Food Co-op didn't have any cranberries — and the explanation *was* distressing. The co-op and a handful of other local groceries (including the Fair Food Farmstand at Reading Terminal Market) get their cranberries from Paradise Hill Farms, a cranberry and blueberry farm near the town of Tabernacle, in South Jersey, that has been operated by my extended family for generations. The reason there weren't any cranberries that day was that Mary Ann Thompson, my second cousin, who runs the farm, had suffered a serious health setback.

It was a terrible thing to happen, and a terrible time for it to happen, cranberry-wise: Mary Ann had been in the middle of supervising fall harvest, whose timing (not coincidentally) aligns with the peak of American cranberry consumption. An employee — luckily — had spotted her sitting on the ground by the bog and called an ambulance. That was two days before Thanksgiving.

By the time my friend called about the Mariposa Co-op shortage, Mary Ann was doing better and is now out of the hospital. Fred Wright, a cousin I'd never met, was coming up from Bethesda, Md., to make sure the harvest still happened. But it had been delayed and, in the meantime, Philadelphians looking for Thompson-family cranberries were coming home empty-handed or buying their cranberries elsewhere. And that felt rotten.

It felt especially rotten because, until a few weeks ago, I'd known virtually nothing about any of this — the bog, Mary Ann or the faded glory of the family cranberry business.

When I moved to Philadelphia three years ago, about the deepest connection I felt to the place was that it seemed in ways to resemble my hometown, Chicago. The region was foreign to me — doubly so South Jersey, triply so the mysterious labyrinth of swamps and forest known as the Pine Barrens, at the edge of which sits our little family bog.

> I'd wandered into the boggy bowels of my origins.

This summer, I set off on a three-day hike through the Pine Barrens, following the 50-mile BeToNo (Back to Nature) trail through the pineland wilderness. Following that path off the highway and into the seemingly endless forest, I felt something like an astronaut floating out into the unknown. But it turns out I was wandering right into the boggy bowels of my own origin story.

The same ecosystem that had lured me into the forest had also lured my great-great-grandfather, Frederick Vernon Coville, to South Jersey in the early part of the 20th century. Coville, whose career as a botanist had included such feats as exploring Death Valley (resulting in his apparently wildly popular 1893 book, *Botany*

>>> continued on adjacent page

[is really heavy stuff]

+ Work of Tart

<<<continued from previous page

of the Death Valley Expedition), had taken on a new challenge: the domestication of the humble blueberry, which grows wild in the Pine Barrens, but which nobody, until Coville came along, had figured out how to cultivate as a viable commercial crop.

In between his botanical research, he had a son, and his son had a daughter, who is my grandmother. She had a son, who moved to Chicago, where he had a son, who moved to back to the Northeast, and now there I was, wandering down a long country road in the twilight, past miles of blueberries.

Blueberries and cranberries are related, and both enjoy the acidic, sandy soil of the Pine Barrens — a botanical affinity that fit nicely with the marriage of my grandmother, Marie Ortner, heiress of Coville's blueberry work, and my grandfather, Vinton Thompson, a farmer whose family had grown cranberries for generations. They met in high school and went to Cornell together. According to my grandmother, the young couple was nicknamed "The Berries," thanks to the marriage of their double-berried hantage.

My immediate family and I now own no stake in the farm, and have nothing to do with its operation. But my grandfather, Vinton Thompson, who died before I was born, managed it for years. My dad used to drive around the bogs with his dad as a child.

At that time, the farm employed mostly African-American laborers to pack the cranberries. These days, it's immigrants. The current work crew consists mostly of Cambodian immigrants from Philly. For the last eight years or so, the crew's been gathered by Kim Tai, who immigrated from Cambodia in the early 1980s, just after the fall of the brutal Khmer Rouge regime. He and his crew earn about $12.50 an hour to work the two-week long harvest.

One thing that hasn't changed in all this time, incredibly, is much of the machinery, (the berries are still grown pesticide-free). Once the berries are trucked in from the bogs, they're subjected to a clever sorting process, developed about 100 years ago, in which they are dropped through a series of wooden slats. The good berries bounce and pass through; the bad ones don't. Upstairs, in an attic full of ancient machines, I came across a Joseph White Cranberry Assorting Machine, patented in 1906. Watching the cranberries make their shaky way down this assemblage of shaky machinery is an exhilarating, if somewhat nerve-wracking, trip back in time.

There is, of course, a downside to attempting modern agriculture on 100-year-old machines. When I called my cousin Fred about coming to see the harvest, he cautioned with a tired voice that they had been delayed, for days, by a broken belt, and the next day's harvest would pan out only "if nothing else breaks."

> "The harvest will pan out if nothing else breaks."

The truth — and everyone from Kim Tai, the laborer, to Butch, the odd-job-doer, to my cousin Fred, upon whom the season's harvest had suddenly fallen, admits it — is the farm has seen better days.

But there were still berries to be harvested. And the day I finally showed up to see it, the weather was fine, the machines were working, the cranberries were bouncing, and the crates were filling with ton after ton of fresh, bright, red Paradise Hill Farm cranberries.

The other day I found myself at Reading Terminal's Fair Food Farmstand, where I'd previously seen stacks of Paradise Hill Farm cranberries. I worried there wouldn't be any now — but there were.

"We didn't have any for a couple of weeks," a clerk acknowledged. "But they just came through with another load."

(isaiah.thompson@citypaper.net)

two minutes with
— Philly's drugs statistics guru

SAM CUTLER

➤ **AFTER 38 YEARS** of analyzing statistics and running focus groups with users, Cutler is retiring as perhaps the most informed student of Philadelphia's drug culture.



RYAN W. LOPEZ

Manager, Drug and Alcohol Abuse Program at Philly's Office of Addiction Services

City Paper: How do you gather information related to drug and alcohol use?

Sam Cutler: I don't count drug corners or anything like that. I have focus groups with drug users and they tell me about prices.

CP: Have you noticed changes in Philly's drug habits over the years?

SC: When I first got here, the major drug of choice in the city — the one that was causing the most trouble — was methamphetamine. That declined in the 1980s when crack got introduced. The four major drugs at present are marijuana, alcohol, heroin and cocaine — not in that order. People don't seem to be dedicated to a single drug. And that causes lots of troubles.

CP: Do we differ from other cities?

SC: There's a drug that is available in about six or seven cities — Baltimore and New York City are in that group — and that's PCP. We have it, they have it. [But unlike other cities], Philadelphia did not have a resurgence in meth use [in the 1990s].

CP: Is this job frustrating?

SC: Our very first director told us that our job is to work us out of a job. Unfortunately, we were unable to do that. People need to start coming into recovery. —Daniel Denvir

city beat
— spends a day in the 'burbs

MALL BLESSING

➤ **THE MALL BUSINESS** in Philly's suburbs is a boom-or-bust kind of affair — and at the vacancy-riddled Burlington Center Mall, anchored by a JC Penney and a Sears, things appear to be trending rather toward bust. Going into this holiday shopping season, though, the Burlington, N.J., mall did have one thing going for it: prayer.

The mall is home to the Burlington Center Mall Ministry, a nondenominational nonprofit that — in addition to making Christianity convenient — hosts Overeaters Anonymous meetings, grief support groups, Bible study sessions and blood drives. They also regularly send envoys on "prayer walks" to "pray for the health of this mall and the merchants in it, and those who are struggling financially," says Kara Edwards, who runs the ministry.

From 10 a.m. to 9 p.m., every day but Sunday, for 14 years, this ministry has been a gathering place for teens, seniors and veterans alike. They partner with 15 area churches to fill a gap in spiritual offerings — because, says Edwards, "People's life crises don't always happen on Sunday at 10 o'clock."

With its foosball and pingpong tables, this storefront is also an after-school destination for merchants' kids. "We have families stop in on the weekend. We've had homeless people that stop in. From time to time, we have a person who's suicidal," says Edwards. "We had a woman living in her car with three kids. Sometimes it's really heavy stuff."

Barbara Thompson of Lumberton was mall walking for exercise when she first spotted the ministry, and began volunteering at its grief support groups. She says she likes the diversity. "In the mall, you run into all kinds of people, all ethnic backgrounds, people from out of state, people you wouldn't see at church on Sunday. For me, this is like a missionary outreach."

It was in 2008, when shops began closing under the weight of the recession, that Edwards realized there was also outreach to be done within the mall's businesses themselves. When it comes to the prayer walks — sometimes done in groups of 40, but usually just a few people at a time — volunteers aim for subtlety. "It's done very diplomatically. We don't want to disturb or offend anybody," Thompson says.

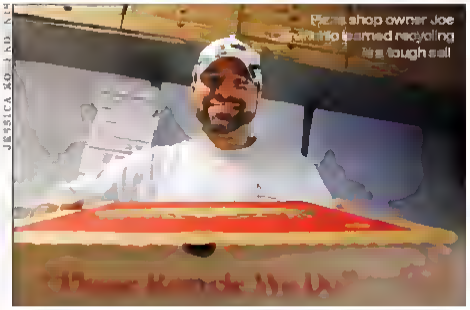
For those who can't make it to the mall, the ministry also offers a handy e-mail-a-prayer service, which goes out to a list of about 250 prayerers.

The ministry logs 50 to 100 visitors a week. But whether it's making an impact is anyone's guess. Says Edwards, "Jesus healed 10 people and only one came back to thank him — sometimes it's kind of like that." —Samantha Melamed

[enforcement]

MIXED COMPANY

SWEEP officers pick through residential trash to suss out recycling violators — but for businesses it's a different story **By Brian Wilensky**



Pizza shop owner Joe [illegible] learned recycling is a tough sell

As the owner of a South Philadelphia pizzeria, Joe Carunchio is well aware of city laws requiring businesses to create a recycling plan and then adhere to it. But three years ago, he noticed that his gym, the local Bally's, was allowing piles of plastic bottles to go out with the trash. He approached the front desk, then managers, then their managers. He was told, "We're working on it," and that it was up to the employees to recycle, because they can make money on it. Since then, not much has changed.

What Carunchio didn't understand — and still doesn't — is why Bally's gets away with it.

"Since Streets Department officers have checked the Dumpster at my business in the past, it didn't really make much sense to me why nothing has been done to Bally's," Carunchio says.

In fact, about 60 officers from the Streets Department's Streets & Walkways Education and Enforcement Program, known as SWEEP, do patrol the city at any given time, according to David Biddle, Philadelphia's recycling coordinator. But SWEEP has been switching some officers over from enforcement to outreach, to do things like encouraging residents to join the Recycling Rewards Program, partly as a result, the number of citations for mixing recycling with trash fell from 21,219 in the fiscal year started July 2010, to just 2,030 citations since this July.

And while officers (controversially) are known to pick through residential garbage to issue citations for mixing recycling and trash, when it comes to commercial refuse the practices are different.

"It tends to be they do an inspection of [commercial] property looking for their plan," says Biddle, "that it's posted, that there are adequate containers and that there is a recycling Dumpster along with a trash Dumpster."

But Biddle says more than 50 percent of businesses that should have a recycling plan do not, since the city hauls trash for only about 40 percent of businesses — and then, mostly small businesses, not the biggest garbage generators — enforcing laws is a challenge.

It costs the city $68 to dispose of a ton of trash, whereas the city *makes* $67 on every ton of recycling. "That's a $135 swing," Biddle says. "If you're throwing out a ton of cardboard, you just cost us $135."

The problem might be that that cost isn't being passed on to commercial offenders, who face a fine of just $50 for any recycling-related violations — the same fee imposed on residential recycling slackers. And most often, they are given only a warning on first offense.

Biddle admits that the $50 fine may not be enough. "There are many ways we can make it more significant, and as time goes on if we don't see compliance we will make it more significant," he says.

He adds that enforcement, which began in earnest when Mayor Michael Nutter took office four years ago, will be stepped up dramatically in the coming year.

Still, shaking the resistance to recycling, and the perception that it's too expensive, remains a daily effort — and many small business and bar owners tend to profess total ignorance of recycling rules.

"Small businesses can't afford the recycling licenses," says Sean Thompson, general manager of Gold Medal Disposal, a local hauler. "The medallion that goes on Dumpsters to signify it being for recycling costs a one-time $75. But it's $250 every year to renew a recycling Dumpster license." Thompson says he gets "a lot of complaints from the small mom-and-pop shops that can't afford the extra expense. So they avoid it entirely."

(brian.wilensky@citypaper.net)

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Top 21 Albums of 2011

MORE SPECIFICALLY *This is a list of the top 21 rock/pop/hip-hop albums of the year, and longtime readers of City Paper know the drill. We asked critics and cohorts to name the 10 best albums of the year, flowed it all into a spreadsheet, assigned points, added more if the voter is more critic than cohort, fretted over how highly we could praise Adele in an alt-weekly, unFriendstered everybody who liked Red Hot Chili Peppers, wondered why more people didn't hear the War on Drugs album, broke all ties with coin flips and hipster judgment calls, and finally ended up with a ranking we could live with—even though The Roots and Black Keys should really be on here somewhere but probably got screwed by their late release dates, but it's just a silly little list so everybody settle the hell down. —Patrick Rapa*



1

WILD FLAG *Wild Flag* (Merge)

In September 2010, when a cryptic press release confirmed that Sleater-Kinney alumnae Carrie Brownstein and Janet Weiss were teaming up with ex-Helium frontwoman Mary Timony and former Minder Rebecca Cole, music fans had three basic reactions. Some let out a hopeful squeal and privately worried that Wild Flag couldn't live up to expectations. Listeners who were too young during S-K's heyday snapped up tickets to Wild Flag shows before a single note had leaked. Yet others asked, "Supergroup? Who are these chicks?" There'll always be jackasses, but for everyone else, Wild Flag's thrilling self-titled debut set the standard this year. "Romance" introduces the band with all its signature elements: brisk beats and warm keys, blunt and twisty riffs, an assertive lead vocal and judicious harmonies, a negotiation between maintaining control and careening out of it. Though Brownstein's pledging her devotion to a demanding lover, these aren't the vows of a girl who doesn't know better but a grown-up who's tried to stay away for good; she's addressing neither man nor woman, but music itself. Timony's compositions prove she's no less committed to her calling. "Listen to the music, to the music/ Before it passes you by," she beseeches on "Glass Tambourine," and the combination of her psychedelic guitar shapes and Weiss' martial drumming is even more insistent. Don't know who these chicks are? You're out of excuses. Know them now. —*M J Fine*

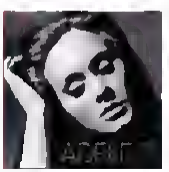


2

BON IVER

Bon [illegible]ver

Not counting his high-profile hat tips from Kanye West, Justin Vernon stands out from that plucky new-look alt-folk pack by sheer force of dimension. Anyone can pick up a chipped acoustic and coax out some sort of whimsical ditty about how cool it is to live in a log cabin, but no one but Vernon and the Bon Iver braintrust can stack and fold strings, horns, snares and glassy harmonies with the same winsome perfection. Bon Iver's self-titled album is one that requires too-big headphones and inappropriate volumes—it's the best way to meet Vernon at his most elemental, from the blunted layers of the wistful "Perth" and the unexpected baritone meanderings of "Hinnom, TX" to the clarinet-saddled "Beth/Rest," which sounds like an '80s power-pop ballad from an art house reimagining of *Top Gun*. —Drew Lazor

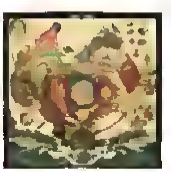


3

ADELE

21 (Columbia)

Like fellow British songbirds Amy Winehouse and Duffy, Adele's music often draws comparisons to the Supremes and other Motown-era girl groups, but (forgive me, diva goddesses) Diana Ross' breathy twitterings can't hold a sequin to the vocal ferocity Adele brings to *21*. The album recaps a breakup with a man 10 years her senior, and the gritty-voiced singer-songwriter oh-so-honestly evokes that terrible ache that comes from being young and unlucky in love. Try listening to the falsetto- and gospel-choir-tinged "Take It All" without blushing about the time things went south when you decided to bare your soul. And if the gut-grinding "Someone Like You" doesn't make you sob uncontrollably, then you probably deserved to be dumped. —Josh Middleton



4

FLEET FOXES

Helplessness Blues (Sub Pop)

Fleet Foxes' 2008 self-titled full-length lulled critics and fans into a woodsy meadow with intuitive harmonies and rural overtones, leading to ceaseless lauding of that record as this generation's *Pet Sounds*. The group reportedly trashed an entire album's worth of music when they returned to the studio in 2009, leaving eager listeners waiting even longer for a follow-up. Finally, we got *Helplessness Blues*, which sees the band shying from those group harmonies for a 12-song set full of introspection and rumination. Gone are the sun-tinged jaunts through the Blue Ridge Mountains, replaced, instead, by lead singer Robin Pecknold's honest self-examination, meditations on his station in life, and darker visions of his own deathbed. While *Helplessness Blues* is noticeably grayer than its predecessor, it's no less expansive. Pecknold, who stands front and center throughout, paints evocative pictures with both voice and lyric, leaving us all looking inward. —Dominic Mercier



5

PJ HARVEY

Let Engla[illegible]hake (Vagrant)

Let England Shake is everything we've

→ continued on adjacent page

Top 21 Albums of 2011

come to expect from an artist who reinvents herself on every album. When the vocals on the title track opener cut through the calypso steel drums, it immediately provokes the question: Who is singing and what has she done with Polly Jean Harvey? The cadences may be unfamiliar, but the outrage, admonishments and pleas to her native land are classic PJ. This is a treatise on the horrors and costs of war told with uncanny musical instincts and theatrical flair. *Let England Shake* moves like the tides breaking on the shores of her beloved isle. It swells with frenetic energy, dips with fragile laments, and rises again with new urgency before receding with "The Colour of the Earth," a eulogy for a departed friend. —Jesse Delaney



6

WYE OAK

[illegible] (Merge)

There is something wonderfully weird about the music of Wye Oak. The Baltimore duo is never content to rest on singer-guitarist Jenn Wasner's pretty, evocative vocals or tremendous prowess with dreamy melodies —instead they fiddle with dissonance and dynamics, creating startling moments of beauty. On *Civilian*'s title track, what starts out sweet builds to a harmonious crash of insistent drums and swirling electric guitar. Meanwhile, on the excellent "Dogs Eyes," Wasner's jagged, visceral playing gets a chance to shine in a series of stark, arresting interludes. This is varsity-level stuff —surprising, moving, virtuosic and never, ever boring. —Lee Stabert



7

FUCKED UP

David Comes to Life (Matador)

If all you hear when you listen to Fucked Up's hardcore opera as Damian "Pink Eyes" Abraham's pitch-imperfect barking, you're missing out. In a year when London was consumed by crippling riots, the fame-allergic Canadian troupe released a (2010-recorded) epic about a love affair born and destroyed in 1970s English labor protests. *David Comes to Life* is a monument to the dead-end/no-job paralysis that's defined the global economic morass, and a testament to the clenched-fist angst born of it. It's angry and hopeful, rough, remorseful and redemptive — and glowing gloriously, oddly with the crazy-catchiest scream-alongs ("We're running on nothing!", "I'm dying on the inside!") this side of Titus Andronicus. —Brian Howard



8

ST. VINCENT

Strange Mercy (4AD)

Compared to her lush, orchestral 2009 release, *Actor*, Annie Clark's third record is a more challenging listen, but it's no less mesmerizing. This time, Clark arranges her natural grace alongside post-punk angularity and proggy left turns. *Strange Mercy* is littered with knotty guitar riffs, repetitive choruses that escalate to hair-raising falsetto, and funky, erratic synth lines. Just after "Cruel" gets you toe-tapping with its herky-jerky pop, "Cheerleader" arrests you with the softly crooned confessions of this older/wiser 29-year-old ("I've had good times with some bad guys") over drowsy electric strums. Once you've found your entry point into this labyrinthine LP, good luck finding your way out. —Julia Askenase



9

FEIST

Metals (Cherry Tree)

Leslie Feist has lost interest in counting to

→ continued on page 14



→ Photo by Neal Santos

LOCAL ARTIST OF THE YEAR

MEG BAIRD

Meg Baird is no stranger to the pages of *City Paper*'s music section. And with good reason. From Espers to the Baird Sisters to her collaboration with Sharron Kraus and Helena Espvall, Baird has established herself as one of the brightest talents of the Philly folk scene. She's shared live bills with the late Bert Jansch and, in his acoustic guise, Thurston Moore, and appeared on albums by Bonnie Prince Billy and this year *City Paper*'s 2009 Local Artist of the Year Kurt Vile.

This is all great, but not why she's our 2011 Local Artist of the Year. We chose her — affording us the chance to finally put her on CP's cover — because of *Seasons on Earth* (Drag City), her second wonderful solo effort, released this year.

Whereas her prior release, *Dear Companion* (2007), was a completely solo effort, this album features excellent support from a number of musicians including pedal steel/dobro wizard Marc Orleans and prolific Philly harpist Mary Lattimore, not to mention crystalline production courtesy of Brian McTear. And while *Dear Companion* contained two Baird originals surrounded by covers, *Seasons on Earth* has only two covers alongside eight of her own songs.

Baird's songs — brought to life by her soprano vocals and unerring guitar — make this album truly special. Some, like "Babyon" and "The Finder," sound timeless, like they've always been in the atmosphere, but never truly captured by anyone until now. Others, like "Stars Climb Up the Vine" and "Share," are quietly bold and experimental, with modal, enigmatic structures. And the two covers — Mark Almond's "Friends" and the House of Love's "Beatles and the Stones" — are as soulful and time-halting as the rest of the album. *Seasons on Earth* is a meditation on loss, love and loneliness that should provide inspiration and solace for years to come.

—Michael Pelusi

Top 21 Albums of 2011

ON THE WEB

Want to know who liked what, and how much? Want to know if anybody else liked the Swirlies/Mastodon/Big K.R.I.T. albums as much as you did? Find our complete list of critics' lists at citypaper.net/music.

four with Elmo *Metals*, recorded in a studio built on the cliffs of Big Sur, forgoes sweetness for sovereignty, quirk for quietude. There are no tracks made for dancing here, with a voice like real maple syrup, Feist can make chirping about chickadees seem like an effort-putting bedtime story. Yet it's not all avian lullaby; *Metals*' put a bird on it leanings still leave room for big, beautiful orchestration and songs about heartache ("We had the same feelings/At opposite times"). Turns out, she does feel it all.

—Carolyn Huckabay



10

BLACK LIPS

Arabia Mountain (Vice)

The Black Lips act like hardened scuzz buckets — always saying and doing and eating weird things — but *Arabia Mountain* is surprisingly hubbly and clean-cut. The guitars jangle, the beats bop, the verses are only disturbing if you listen hard, and everybody sings the choruses. Lots of curveballs here, from the devious sax and backward messages on "Mad Dog" to the beautifully angsty freakouts of "Family Tree" to the suddenly earnest "Go Out and Get It." Produced by Mark Ronson (whose c.v. includes Adele and Amy Winehouse), this record is revisionist Nuggets-worship at its most natural and the Atlanta quartet's catchiest stuff yet, a rollicking, garagey and, yeah, dirty-as-balls rock album. If you want it, go out and get it.

—Patrick Rapa



11

TUNE-YARDS

w h o k i l l (4AD)

Attempting to enumerate the joys of *w h o k i l l* inspires in one the desire, like multi-instrumentalist/producer Merrill Garbus' sophomore album does with apparent ease, to invent new language. Recording like she performs — sampling, looping and singing over herself in real time — Garbus (who also produced this year's excellent Thao & Mirah) wills new forms and structures on the fly: township jive here, ukulele soul there, some free-jazz mayhem, all mixed up with vocal acrobatics, some hip-hop boasting and, why the fuck not, a little island toasting for good measure. It's dizzyingly multifaceted but confidently constructed. Truly wondrous.

—Brian Howard



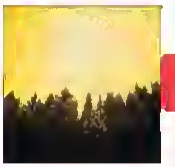
12

CULTS

Cults (Col[illegible])

Madelne Follin and Brian Oblivion started 2011 ax a pair of lucky-duck film school drop-outs with little more than one shining, blissfully buoyant, dehriously infectious blog hit to their credit. By now they've been around the block (and the hype mill) a couple more times, but they've hardly lost that endearingly youthful, fresh-faced charm, so ably distilled on this short, sweet debut. Like Lykke Li's similarly idiosyncratic *Wnunded Rhymes*, Cults breathed new hfe into some slightly threadbare '50s and '60s pop tropes (borrewing, most notably, from girl-group dan mamas the Shangri-Las); never really feeling the least bit "retro," but still conveying all the time-honored giddiness, confusion, innocence, alienation and itchy, impatient escapism of adolescence.

—K. Ross Hoffman



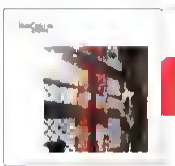
13

THE DECEMBERISTS

The King is Dead (Capitol)

"On a winter's Sunday I go/ to clear away the snow." Colin Meloy or Robert Frost? The Decemberists' sixth studio album, *The King is Dead*, is decidedly poetic — but not in their usual Baroquely British fashion. Instead, Meloy's directives are frank and authoritative ("Of dirt you're made, of dirt you will return"), his settings rural, communal ("Let the yoke fall from our shoulders"). Getting back to their American rootsiness is not without its perils, however; we'll have to forgive them a few lapses in harmonica judgment. Blues Traveler transgressions aside, *The King is Dead* is triumphant and lovely — this time without trying so hard.

—Carolyn Huckabay



14

MEG BAIRD

Se[illegible]s on Earth (Drag City)

She's our local artist of the year. See p. 13 for Michael Pelusi's write-up.



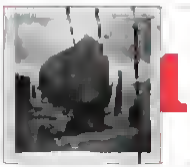
15

KURT VILE

Smoke Ring for My Halo (Matador)

He doesn't look it, with his resolutely uncut headbanger hair, but Kurt Vile has cleaned up *Smoke Ring for My Halo* loses the grime and fuzz of previous efforts, but retains the sense of desolation, fearful weirdness and occasional moments of beauty that have endeared us to the Philly psych-folk rocker since 2008's *Constant Hitmaker*. Tracks like "Runner Ups" — with its circuitous acoustic droning — evoke the worn-out melancholy of living in the post-industrial shadow of cities like Philadelphia, while others, like "Jesus Fever," display shiny, clean guitar hooks that can make the listener smile without totally obscuring the essential cynicism.

—Will Dean



16

LYKKE LI

Wounded Rhymes (LL)

Swedish singer-songwriter Lykke Li's second album evokes moments of darkness and vulnerability, with both choral force and country twang. Pop-infused anthems like "I Follow Rivers" bolster heartbreakingly melancholic ballads "Silent My Song" and "Unrequited Love." But *Wounded Rhymes* lights it up the best when she turns it on. Or us on. It's hard not to get a little sweaty during the thunderous drumbeats of "Get Some." Here she gives us the double-entendre of the year: "Like a shotgun, needs an outcome[illegible]." Then she just puts it right out there. "I'm your prostitute. You gon' get some." Go ahead, go get it, girl.

—Kristin McGonigle



17

JAY-Z/KANYE WEST

Watch the Throne (Def Jam)

With *Watch the Throne*, two hip-hop titans took luxury rap to the next level. As you might expect from an ego-fusion

→ continued on page 18

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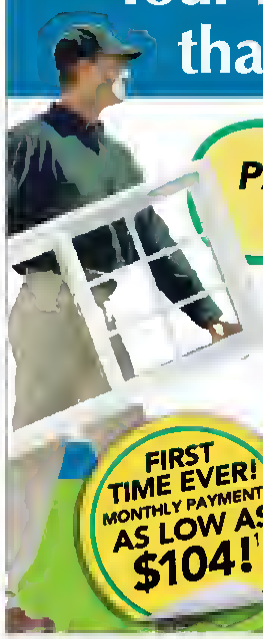
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Top 21 Albums of 2011

ON THE WEB

Mary Armstrong runs down the Top 10 Roots Albums of the Year at citypaper.net/music. And we're still naming our favorite songs of 2011 at citypaper.net/criticalmass.

of this magnitude, no amount of pomp or braggadocio was spared, resulting in 16 tracks of ostentatious, electric splendor. But seriously, what could we expect from two guys who flew their crews out to a castle in Australia to record the damn thing? With opera choruses and soul/funk screams sampled in equal measure, *Watch the Throne* reached decadent extremes. And with "N**as in Paris," it sported the flyest "get hype" single in ages. That shit's cray.

—Cassie Owens



18 TOM WAITS

Bad As Me (ANTI-)

Tom Waits is a ragged jazzbo, a treacherous tram conductor, a cheap carnival barker and a chain-rattling ghost; his bost of crusty characters and lovelorn lyrics exist solely in a self-made world. He and the missus are the ones who bang the gongs and write the wrongs. They even bore a child to play with them. Certainly in Waits' immediate past, there have been easily-pointed-to references of Brechtian cabaret, Stonesish blues (Keith Richards has appeared on the last several Waits albums, including this one) and Beefheart-battered percussion. But these lines have blurred, and Waits' brashly disturbing claustrophobic arrangements and melancholy melodies have, with *Bad As Me*, become their own gently ghoulish genre.

—A.D. Amorosi



19 TY SEGALL

Goodbye Bread (Drag City)

Anyone looking for more Ty Segall after *Goodbye Bread* has plenty of options, including a full album from just last year and a singles compilation released last month. But this year's Record Store Day release, the T. Rex covers EP *Ty Rex*, might prove to be most illuminating, drawing clearer connections between Marc Bolan's epic sci-fi and Segall's ambitious lo-fi. With *Bread*, Segall refines his trademark fuzz—on full display on anthemic album highlight "My Head Explodes"—into tighter, more directed songs. Still, in just over 33 minutes, he finds plenty of room for some cosmic scope, as in the stop-start rush of "The Floor" and on the terrific album closer "Fine," which flirts with a bit of T. Rex-like outer space psych.

—Bob McCormick



20 THE WAR ON DRUGS

Slave Ambient (Secretly Canadian)

Even as he played the sideman in Kurt Vile's Violators, it was clear Adam Granduciel had something big brewing. *Slave Ambient*, the impressive sophomore outing from his band The War on Drugs, is the fulfillment of years spent writing and reconstructing, blazing paths and building bridges that connect underground sounds with the masses. Even beneath blankets of slapback and phaser, "Come to the City" could stand up against anything on *The Unforgettable Fire*, the unforgettable "Baby Missiles" nods to both Suicide and Springsteen. And the runaway spectral train that is "Your Love is Calling my Name"? Good God. Beneath it all, Granduciel lyrically fixates on self-doubt and insecurity. "Got the feeling I can't move without sliding," he sings on "Best Night." It humanizes this brilliant sonic architect, but let's be real. *Slave Ambient* is nothing short of epic. Toast of Philly. Toast of American music.

—John Vettese



21 RIHANNA

Talk That Talk (Def Jam)

"I'll let you in on a dirty secret—I just wanna be loved." Call it the mission statement of Rihanna's sixth album, ringing out from the bridge of "Roc Me Out." Sure, she cuts loose with bawdy double-entendres on "Cockiness (Love It)," gets nasty with Jay-Z on the title track, and takes a strong, sexually empowered stance across the album. But it's all in the service of Rihanna the romantic, and the theme she always returns to is the search for love. Those two ideas aren't mutually exclusive, and told through dancefloor ragers, dubstep bangers and power ballads, their interplay is all the more potent. *Talk That Talk* is strident, sassy and yet sensitive, further proving Rihanna to be a true rarity—the pop star with complexity.

—John Vettese

ROUNDING OUT THE TOP 50

22 FLORENCE & THE MACHINE
Ceremonials

23 REAL ESTATE
Days (Domino)

24 GIRLS
Father, Son, Holy Ghost (Fantasy)

25 MY MORNING JACKET
Circuital (ATO)

26 LADY GAGA
Born This Way (Interscope)

27 YUCK
Yuck (Fat Possum)

28 ATLAS SOUND
Parallax (4AD)

29 THE MOUNTAIN GOATS
All Eternals Deck (Merge)

30 R.E.M.
Collapse Into Now (Warner Bros.)

31 TV ON THE RADIO
Nine Types of Light (Interscope)

32 BEYONCE
4 (Columbia)

33 SMITH WESTERNS
Dye It (Fat Possum)

34 PANDA BEAR
Tomboy (Paw Tracks)

35 DESTROYER
Kaputt (Merge)

36 RAEKWON
Shadowboxing Hologram (Nature Sounds)

37 THAO & MIRAH
Thao & Mirah (K Records)

38 THE STROKES
Angles (RCA)

39 JEFF THE BROTHERHOOD
We Are Free Tonight: Essential Jams (Infinity Cat)

40 TROMBONE SHORTY
For True (Verve)

41 RADIOHEAD
The King of Limbs (Self-released)

42 THE KILLS
Blood Pressures (Domino)

43 CAKE
Showroom of Compassion (Upbeat/ILG)

44 LE BUTCHERETTES
Sin Sin Sin (Hardly Art)

45 MY BRIGHTEST DIAMOND
All Things Will Unwind (Asthmatic Kitty)

46 WILCO
The Whole Love (ANTI-)

47 AMOS LEE
Mission Bell (Blue Note)

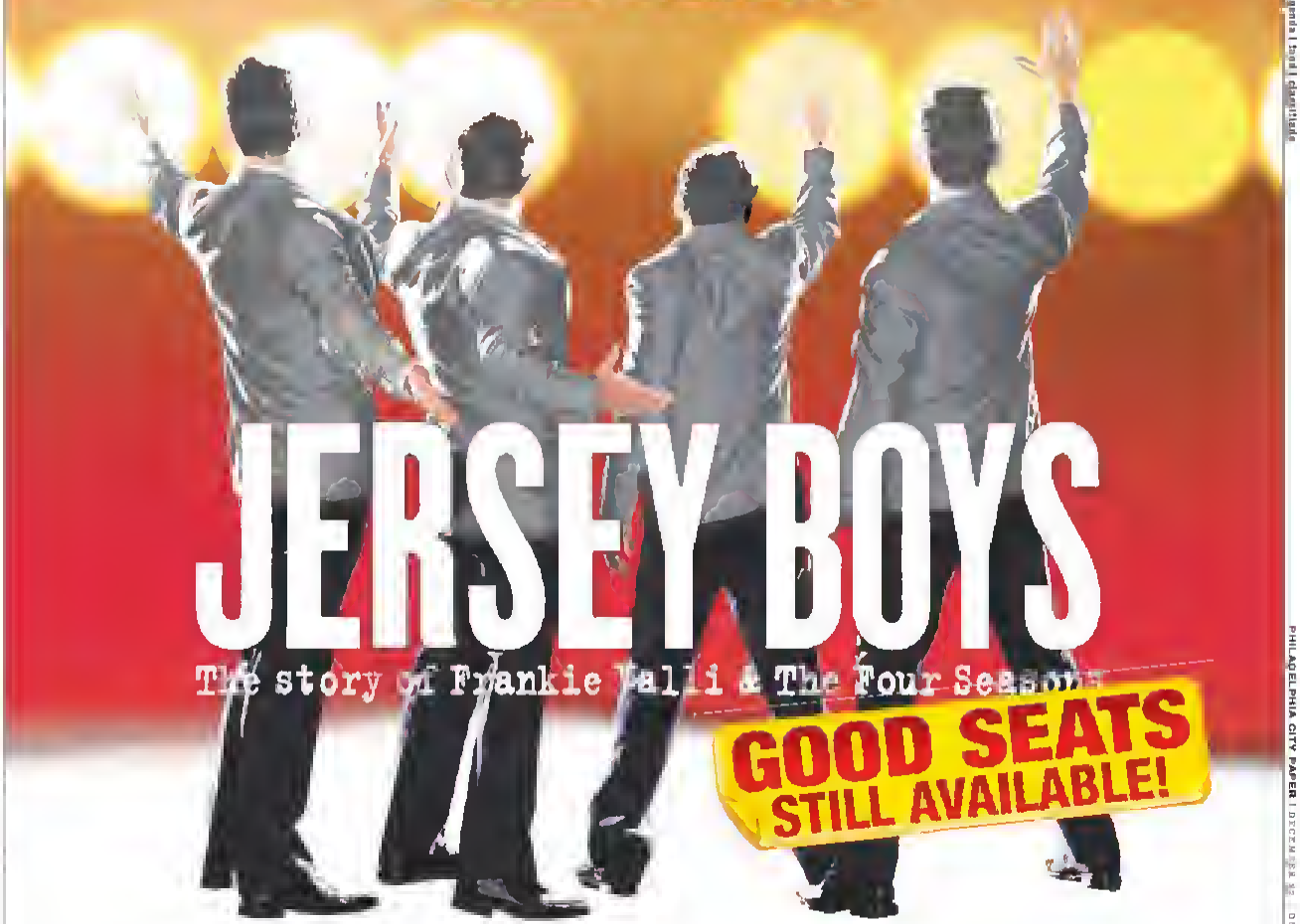
48 WU LYF
Go Tell Fire to the Mountain (LYF)

49 FRANK OCEAN
Nostalgia, Ultra (Self-released)

50 ANDREW LIPKE
The Plague (Self-released)

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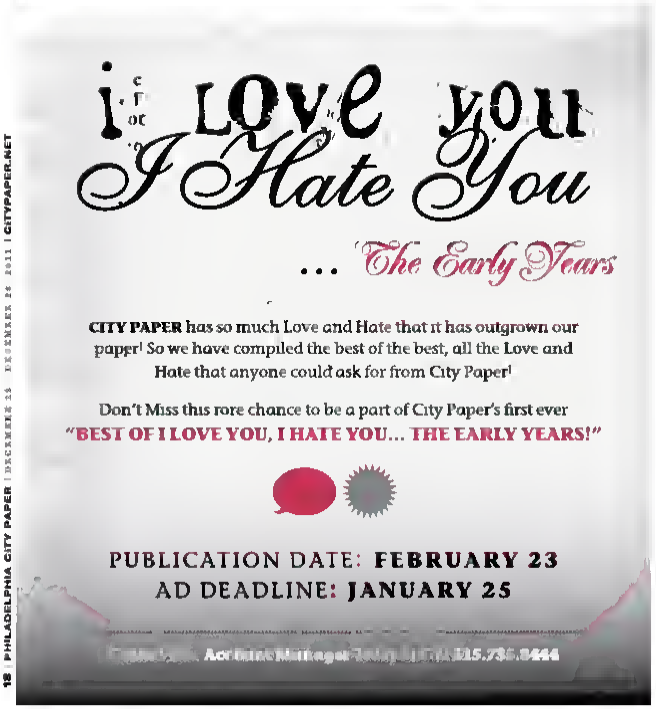
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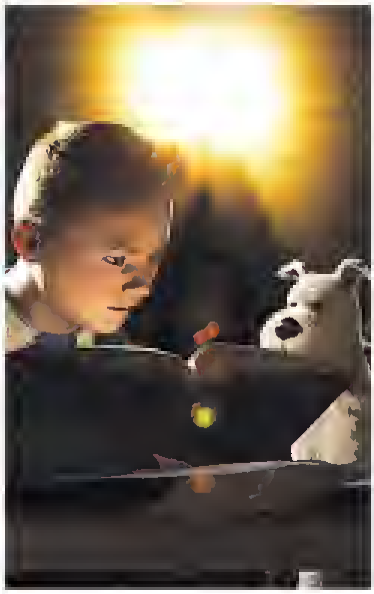
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By A.D. Amorosi

➤ **FOR THOSE OF YOU** who still insist there's no **God** to cheer, praise or worship on Christmas, I ask you what else other than a divine presence would've made certain that **Finnegan's Wake** didn't get that slice of Bodine Street for its awful-awful expansion plans (that's coal in Councilman **Frank DiCicco**'s stocking) that goofball ex-mayoral candidate **Karen Brown** lost a case — and her cool — on *Judge Judy* and that **Joe Paterno** keeps breaking bones in anticipation of his wheelchair seat in hell? Happy birthday, **Jesus**. Pay no mind to the haters. ➤ Know what's annoying? That few artists have the guts to book a gig the week before New Year's Eve. But swinging, singing **Eddie Bruce** is Mr. Christmas, doing four shots of his jazz saloon crooner/saloon booster holiday musicale (the first at 5:30 p.m.) at **SugarHouse Casino** on Dec. 23 with guest saxophonist **Larry McKenna** and vocalists **Michael Richard Kelly** and **Paula Johns** doing the merry-merry. Bruce will perform his new tune **"Philly is the City"** (written with bandmates **Tom Adams** and **James Guglielmo**) and announce plans with author **David Evanier** (in town that day at **Barnes & Noble** reading from his new ***All the Things You Are: The Life of Tony Bennett***). Bruce will also be gearing up for his New Year's Eve hosting gig for **Channel 17**'s *Dancin' an Air* reunion show, just like he did when the program aired in the '60s. Slammers all around. ➤ **Erika Schiff**, a contestant during 2011's ***American Idol*** (she made it to Hollywood) is going to be part of **Fox 29**'s local coverage of 2012's **J-Lo**-judged affair. Fox weathervane **John Bolaris** blabbed as much during a recent boozy **Cashman & Co.** holiday party before the ink hit the paper. But at last week's ***Philly Style*** bash at the **Ritz-Carlton**, platinum-haired Schiff (with pal-not-beau Bolaris in tow) said all was going swimmingly toward Philly-Idol dom. Seacrest out. ➤ My pal **Gordon Dineman (Revival, Barclay Prime)** and his new E. Passyunk dinner den **Birra** are doing bang-up business out of the gate. Why not mess with success by adding excess — two happy hours starting on Dec. 27, which he calls his **Mangia a Salute!** weekday program. Mangia will go from 4 to 6 p.m., Salute, Birra's late-night happy hour is 11 p.m. to 1 a.m. Oomph (birraphilly.com). ➤ Though we know Latino-hop god **El Malito** will perform his electro "Feliz Navidad" at **MilkBoy Philly** on New Year's Eve, I'm not hearing enough local holiday song. So you do yourself the favor and hunt down filmmaker **George Manney**'s production of **"Twistin' on Christmas"** from Philly's **LeBon LeBon (David Cope** and **Demian Mason)**. Ho ho Yo. ➤ Ice gets a twist at citypaper.net/criticalmass

(a_amorosi@citypaper.net)





PET PROJECTS: Steven Spielberg's *War Horse* (left) and *The Adventures of Tintin* get high marks for heartfelt enchantment and glorious gimmickry, respectively

film

STEVEN'S KING

This holiday season, Spielberg plays the field for box-office world domination. By Sam Adams

A- | WAR HORSE | *Opens Sun., Dec. 25* ➤ **B+ | THE ADVENTURES OF TINTIN** | *Opened Wed., Dec. 21*

Animated and live-action films move forward at different rates, so the fact that two new Steven Spielberg-directed movies are opening within days of each other has more to do with studio release patterns than a sudden burst of creativity. But it's fascinating to put the two, so different in form but thematically of a piece, up against each other as a reminder of why Spielberg is one of our greatest directors — and one of the most frustrating.

More on citypaper.net

Animation notwithstanding, *The Adventures of Tintin* is the more "adult" of the two films. It would be stretching things to say that Spielberg's meticulous compositions are the equivalent of writer/illustrator Hergé's famous "clear line" style, but between the movie's graphic origins and the labor-intensive process of motion capture, *Tintin* turns out as a master class in cinematic assemblage. The virtual world allows Spielberg to devise shots that never seem to end, tracking down impromptu zip lines as if the camera had wings. It's a gimmick, to be sure, but a glorious one.

The story is sweeping, a continent-spanning adventure that sends journalist Tintin (Jamie Bell) and perpetual sidekick Haddock (Andy Serkis) in search of lost ships and sunken treasure. But as the drunken Haddock traces his family line back generations and across continents, it becomes clear that the riches they seek are more genealogical than material. Hergé was himself the product of a family whose tangled bloodline was shrouded in myth, so it makes sense that Spielberg, the child of divorce, would be drawn to the subject.

War Horse, too, is preoccupied with a wayward childhood, albeit not a human one. Albert (Jeremy Irvine), the son of an Irish tenant farmer, receives a magnificent foal as a gift and bonds powerfully with the animal before it's sold to pay his family's debts. With the Great War under way, the horse is drafted as a cavalry charger, but when its new owner falls in battle, the horse changes hands, aiding French brothers in an attempt to escape conscription and pulling German artillery. It's a magical story, the kind one both anticipates and dreads Spielberg getting his hands on, but it's been a long time since his sense of when to milk a moment and when to let it play out without comment has been so acute. Even John Williams, whose bombastic scores typically leave audiences with their ribs sore from prodding, rises to the challenge.

FULL EXPOSURE: READ *CITY PAPER*'S PHOTOGRAPHY COLUMN AT CITYPAPER.NET/ARTS

Spielberg takes in the war from an ever-shifting point of view, although he flinches from the sight of blood, it's a movie where characters disappear in a puff of mustard gas rather than being blown to shreds. Despite a high-gloss finish, it's deliberately, calculatedly old-fashioned filmmaking that almost no one else could pull off.

(s_adams@citypaper.net)

as dayglo bright as all get out

disc-o-scopa

➤ pop



Maybe Seattle electro-popsters **Brite Futures** named *Dark Past* (Turnout), their debut-as-such, in reference to their decidedly dubious original moniker, about which the less is said, the better. It certainly couldn't be about the music, which is as DayGlo bright as all get-out: glamtastic party-rocking power-pop with mirrorball shimmers of everybody from Queen to Daft Punk. It's blatantly mindless fun that, for once, is genuinely fun. —**K. Ross Hoffman**

➤ rock/blues/punk

Janet Bressler has worn many hats, literally and figuratively, over the last 20 years but none more dramatic than the "psycho-Celtic glam blues band" **Sylvia Platypus**. On SP's new self-titled EP, Bressler's girl-Iggy voice leaps furiously and tenderly over Bill Barone's crunching guitars and Charba Rutan's bagpipes, while her rhythm section churns like *Raw Power*-era Stooges. Though they touch on gypsy jams and punk paeans, Bressler saves room for ballads and drinking songs on "Pass the Tankard, Wench." SP plays Tin Angel tonight (Dec. 22, tinangel.com). —**A.D. Amorosi**

➤ electronic/pop

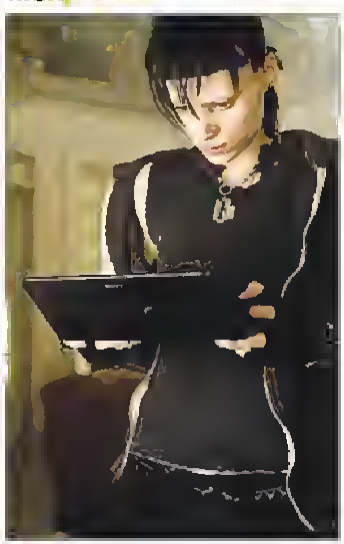
M + A is Michele Ducci and Alessandro Degli Angioli, two young Italians whose *things.yes* (Monotreme) feels less like a debut album than a magical mechanical music box stuffed with surprises, curiosities, sunny clutter and cloying cuteness. It's a funny, beguiling little record that's tough to place in a contemporary context but would've made perfect sense a decade ago, sandwiched between the tunefully glitchy IDM of Plaid and Plone and the so-called lap-pop of Notwist and Lali Puna. —**K. Ross Hoffman**

➤ hip-hop



Gucci Mane, God bless him, is one rapper who's never let good judgment mess with his shit. Makes perfect sense that the lovable, always-in-jail Atlanta MC would collaborate with **V-Nasty**, the oft-incarcerated court jester of Oakland's Kreayshawn-led White Girl Mob. Their *BAYTL* (Warner Bros.) comprises a dozen tracks, all crafted by longtime Gucci collaborator Zaytoven in that synth-juggling Bricksquad style. Best song? Maybe "F*** You," whose sing-along chorus is the best possible complement to V-Nasty's unstable/hilarious gun talk ("I think they mad 'cause I'm relevant/ big choppers put holes in elephants"). —**Drew Lazor**

flickpick movie review



I WANT IT PAINTED BLACK. As multiply pierced investigator Lisbeth Salander, Rooney Mara exudes a mute hostility that suggests a lifetime of betrayal.

THE GIRL WITH THE DRAGON TATTOO

B+

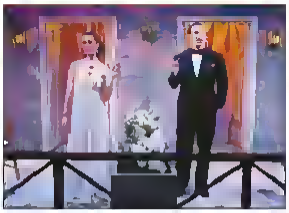
IF MEDIOCRE BOOKS make the best movies, then the American version of Stieg Larsson's international best-seller should be a slam-dunk. Although it's essentially a left-wing gloss on the grindhouse subgenre of rape/revenge stories, *The Girl with the Dragon Tattoo* and its successors, as well as the Swedish films of the trilogy, have found their way into plenty of polite homes, there was a time last summer when you couldn't take public transportation without seeing someone drinking in Larsson's flat prose. With Daniel Craig as disgraced muckraker Mikael Blomkvist and Rooney Mara as multiply pierced investigator Lisbeth Salander, David Fincher's Hollywood remake is as cold and unforgiving as a Scandinavian winter, awesomely controlled but forbiddingly remote. Admire it if you will, but don't get too close. Although it's styled as a thriller, *Dragon Tattoo* is more akin to a horror movie that brings its protagonists face to face with their deepest fears. For Lisbeth, whose mute hostility suggests a lifetime of betrayal, it's being raped at the hands of her state-appointed guardian (Yorick van Wageningen), a brutal act that's as immaculately lit as a swank nightclub. For Mikael, it's investigating the decades-past disappearance of a Swedish industrialist's daughter, which steers him toward the family's Nazi ties. He, too, is violated at the film's climax, but the parallel doesn't resonate. The skeleton is there, but it hasn't been fleshed out. Fincher makes inspired choices, especially on the level of sound. The nagging hum of a floor buffer adds ambient menace to Lisbeth's first encounter with her corpulent guardian, and the whoosh of air through a sliding door heralds Mikael's descent into the movie's heart of darkness. But the movie still feels like a cartoon, brilliantly achieved but utterly shallow. —*Sam Adams*

Admire it if you will, but don't get too close.



curtaincall
David Anthony Fox on theater

COMPANY LOVES MISERY



➤ **"I'VE ALWAYS BEEN** sophisticated," says Amanda Prynne, the heroine of Noel Coward's beloved ***Private Lives***. Generations of theatergoers agree with her — they follow the on-again, off-again romance of Amanda and Elyot Chase: her one-time husband with a mixture of delight and envy. I bet the playwright also fell in love. Pygmalion style with his characters — he gave them such dazzling lives, such witty repartee!

At **Lantern Theater Co.** director Kathryn MacMillan delivers all this and more in a highly enjoyable production featuring the ravishing Genevieve Perrier and the debonair-yet-hilarious Ben Dibble as an uncommonly youthful-rambunctious pair of sparring lovers. The focus here is on funny, and this company of five fine comedians nails every laugh. And the look is luxe — just as it should be — oohs and aahs greeted Perrier's entrance in a flattering beaded white gown.

Maybe that's enough. But I wish the production ventured into deeper waters. Elyot and Amanda are pretty. They dress well and dance well. They're also immature, self-absorbed and cruel. It's possible to at least gesture at both levels — Coward himself and Gertrude Lawrence originated the roles, and they left us audio recordings that are invaluable in showing how surface polish can also betray vulnerability. But here, there's not much break in the hearty tone. Amanda and Elyot's discarded spouses, Victor and Sibyl, emerge as even more gauche and unappealing than usual, which effectively takes some of the sting out of the nasty way they're treated. (This is not a criticism of Leonard Haas and K.O. DeMarcellis, who dispatch their parts skillfully.)

Don't get me wrong — this is a *Private Lives* you should see, and you'll laugh a lot. I did, too. But if you look beneath the surface, you'll realize why Amanda and Elyot divorced each other. *Through Jan. 8. $28-$48, St. Stephen's Theater, 923 Ludlow St. 215-829-0395, lanterntheater.org.*

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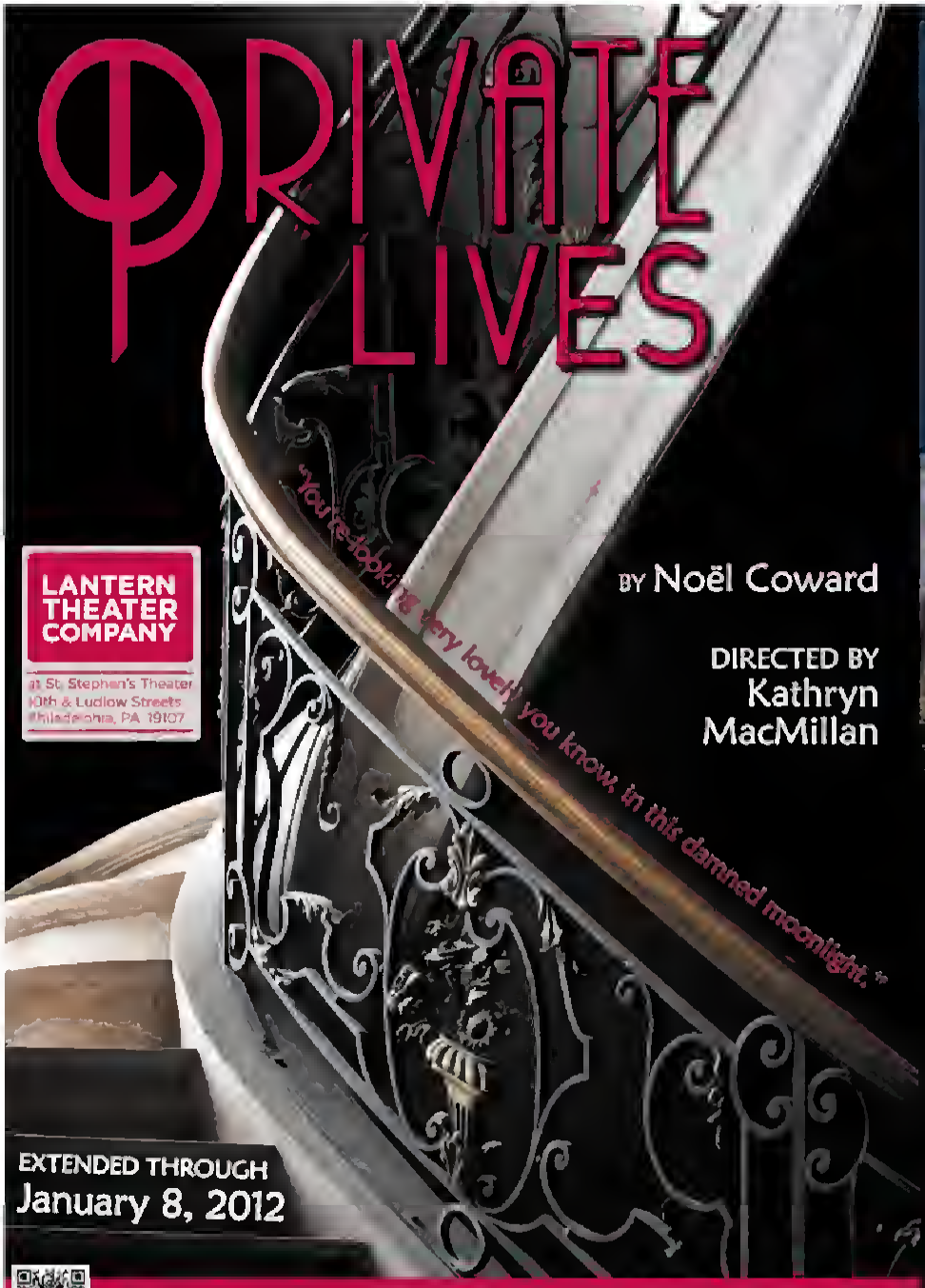
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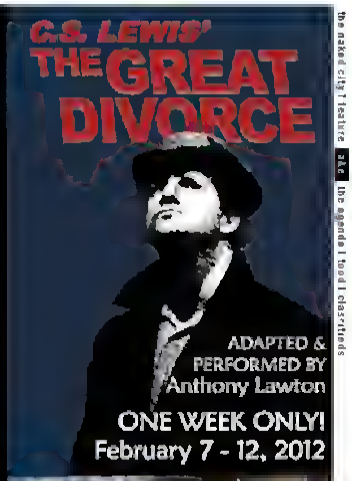
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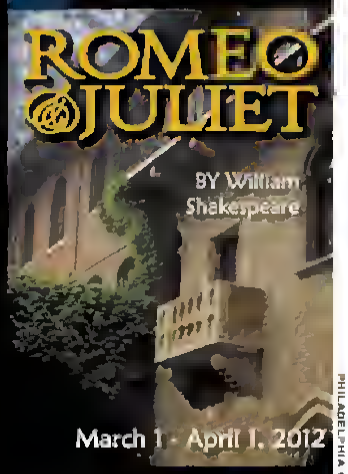
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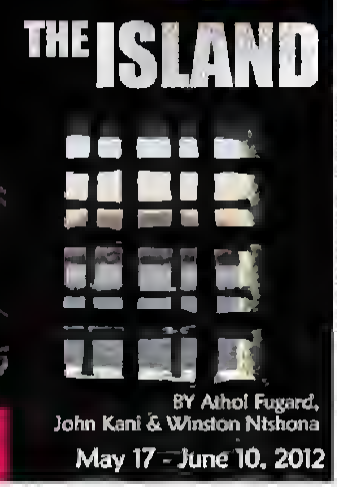
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FILMS ARE GRADED BY *CITY PAPER* CRITICS A–F



+ NEW

THE ADVENTURES OF TINTIN | B+

Read Sam Adams' review on p. 20. (UA Riverview)

THE ARTIST | B

A love letter to silent cinema, Michel Hazanavicius' black and white non-talkie is a shallow but hellaciously enjoyable voyage into the past. As George Valentin, a silent screen legend who has no idea his medium's days are numbered, Jean Dujardin has Errol Flynn's magnetic charm, William Powell's grace and the blithe cockiness of Gene Kelly in *Singin' in the Rain*, a description that fits *The Artist*'s patchwork origins. He gives a leg up to the aptly named Peppy Miller (Bérénice Bejo), not knowing that when sound takes over, the caffeinated flapper's fame will rapidly eclipse his own. Hazanavicius has a feel for the easy comedy of silent film in its artistic scope; the movie mourns the death of its hero's career but not of an art form snuffed out at its peak. It's a sincere but not especially knowledgeable tribute, one that pales in comparison with Martin Scorsese's *Hugo*. *The Artist*'s crowd-pleasing powers are beyond dispute, but its surge in late-year polling has much more to do with consensus choices than any special achievement. —*Sam Adams (Ritz Five)*

THE DARKEST HOUR

A haiku: Like *Red Dawn* except
the Russians are good guys and
there are aliens *(Not reviewed) (UA Riverview)*

THE GIRL WITH THE DRAGON TATTOO | B+

Read Sam Adams' review on p. 21. (UA Riverview)

MISSION:IMPOSSIBLE — GHOST PROTOCOL | B

"This is really happening, isn't it?" demure analyst Brandt (Jeremy Renner) asks no-worse-for-wear Ethan Hunt (Tom Cruise) the moment the implausible task at hand comes into truest focus. Yes, it's really happening, son — a fourth *Mission: Impossible* this one unfurling on impossibly huge IMAX screens. Director Brad Bird's first non-animated feature is a vehicle for Cruise, whose career's been in the quiet car, to pull leading-man rank, as well as an opportunity to shock a heartbeat back into a franchise sullied by 2000's awful sequel and 2006's passable follow-up. Bird (*The Incredibles*, *Ratatouille*), whose vivacious eye for action has not been applied to flesh and blood until now, proves three times over that he can flex outside a purely CGI arena in this back-to-basics adventurer, which hews to the workhorse spirit of the TV series and the fast-paced, classic-Cruise original. Impossible Mission Force operatives Carter (Paula Patton) and Dunn (Simon Pegg) begin by busting Hunt, convicted of wiping out a Serbian death squad to avenge his wife's murder, out of Russian prison so he can lead them on an assignment to retrieve vital intel from the Kremlin. Their mission, which they choose to accept, ends with the landmark exploding, a diversionary disaster terrorist "Cobalt" is pleased to pin on the wrong place wrong time Americans. The international fallout (aw, remember the Cold War?) forces the White House to enact "Ghost Protocol," nullifying its association with the IMF, a move that leaves the agents with nothing but their wits and pretty fighting styles to halt Cobalt's steady roll toward nuclear apocalypse. It's a clever way to establish a brand of recession-era espionage — watch for in jokes about faulty spy gadgets and paltry disguise budgets — that strips focus away from tech geekery and places it back on the team dynamic. Most of the players,

particularly the baddies, are cardboard, but to scream for more character development is to discount the movie's potent one-for-all personality. —*Drew Lazor (UA Riverview)*

TINKER TAILOR SOLDIER SPY | A-

But rayal necessarily lies at the heart of any spy novel, and it's especially the case when the story centers on a traitor in the upper echelons of a nation's intelligence service. Tomas Alfredson's adaptation of John Le Carré's most celebrated book traces most of the original's labyrinthine plotting, but the Swedish director is less concerned with maneuvering every twist than with lingering on what gets lost at those crossroads. Deception and subterfuge may be the tools of the trade, but when a life is spent hiding, manipulating, second guessing and looking over one's shoulder, an inevitable rot sets in, a deep-set chill that can't be shaken. Such is the case with Gary Oldman's George Smiley, which finds the typically passionate actor choking his emotions into such a state of unreadable reserve that he almost seems carved of wood. Edged into an early retirement from his No. 2 spot at "the Circus" (the jargon-filled tale's nickname for MI6), Smiley finds himself betrayed by the institution to which he's pledged his life and loyalty, and by his wife, who's left him for another in a long string of lovers. Called back into service to flush out a mole amidst the agency's new leaders, Smiley is forced to compartmentalize his feelings and his sense of duty, however misguided. Alfredson plunges the viewer into the midst of the spy trade with little hand-holding, letting the audience get a bit lost in all the characters, their fractured identities and their arcane double speak. Following the intrigue, though, isn't as important as taking in the icy atmosphere, all muted browns and yellows and submerged emotions, which allow that heroes and villains are just mere false identities. —*Shawn Brady (Ritz East)*

WAR HORSE | A-

Read Sam Adams' review on p. 20. (Ritz Five)

WE BOUGHT A ZOO | C-

There's not much suspense involved when Matt Damon and his adorably precocious daughter stumble upon a run-down zoo for sale during an otherwise routine day of house-hunting. The title's ship the nature of that unlikely turn, but it would take only a few extra words to give away everything else that happens in Cameron Crowe's plodding family drama. Life lessons are learned, romances are sparked, wounds are healed, all while a cast of imperfect humans see themselves reflected in the soulful eyes of a few caged animals. The setting naturally offers plenty of opportunities to focus on both kids and critters, and Crowe never misses a chance to fill the screen with cute. There's a dying tiger, a shoulder-perched capuchin, a lovesick Elle Fanning and Damon's aforementioned daughter, who pushes the wise toddler precocity to irritating extremes. What is missing from this menagerie, however, is any sense of involvement, everything from the cartoonish zoo inspector to the rote squabbles between father and struggling son are played out with a by-the-numbers detachment. Damon tries his best, even as he's left with little to do but choke back tears as he remembers his dead wife, but Scarlett Johansson is given nothing to work with as his zookeeper love interest. Indicatively, even the soundtrack, full of obvious Neil Young and Cat Stevens tracks, feels like Crowe 101, a mixtape tossed together from familiar and often-revisited parts. —*S.B. (UA Riverview)*

+ CONTINUING

BEING ELMO: A PUPPETEER'S JOURNEY | B

Elmo represent a love, says Kevin Clash of his self-made world of endless hugs and kisses. The route to that representation is remarkably smooth in Constance Marks and Philip Shane's superficial, sweet documentary that tracks Clash's journey to Muppet villa. There's been tension along the way, yet for the most part the movie keeps to the cuteness, reflecting on Elmo's performance — and maybe his essence. "He's the pure innocence part of Kevin that I think he always wants to be," says puppeteer Bill Barretta, "but people would think he was crazy if he did it all the time." —*Cindy Fuchs (Ritz at the Bourse)*

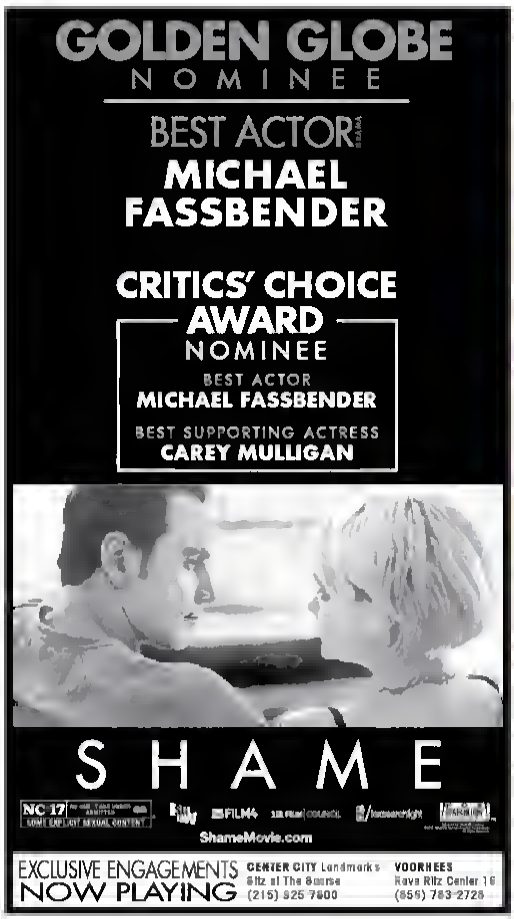
THE DESCENDANTS | B+

Although it's laced with understated humor, *The Descendants* is Alexander Payne's first "serious" film, which is more a matter of tone than thematic heft. George Clooney's performance is almost entirely inward-focused, a study in slowly thawing withdrawal, it's a cousin to his turn in last year's *The American*, only without the art-house abstraction. There's perhaps a bit too much self-conscious maturity here; Payne's exploring new territory, but it also feels like he's holding himself back, attempting to evolve through repression. The film could have been livelier without straying too far from its commendable nuance. —*S.A. (Ritz Five)*

movie shorts

HUGO | B+

Martin Scorsese's depiction of filmmaking pioneer Georges Méliès is an effusion of uncontrolled passion and paralyzing heartbreak, a late-night massive scrawled in the heat of emotion and destined to be wadded up and tossed away in the morning light. Adapting Brian Selznick's novel *The Invention of Hugo Cabret*, Scorsese has found a means to fully express his irrational and overwhelming adoration of the silver screen. But there is an undeniable magic to the worshipful re-creations of Méliès' productions, and an electric wonder when these still-entrancing films jostle their way onto a screen usually reserved for only the modernest of spectacles. —*S.B. (UA Riverview)*



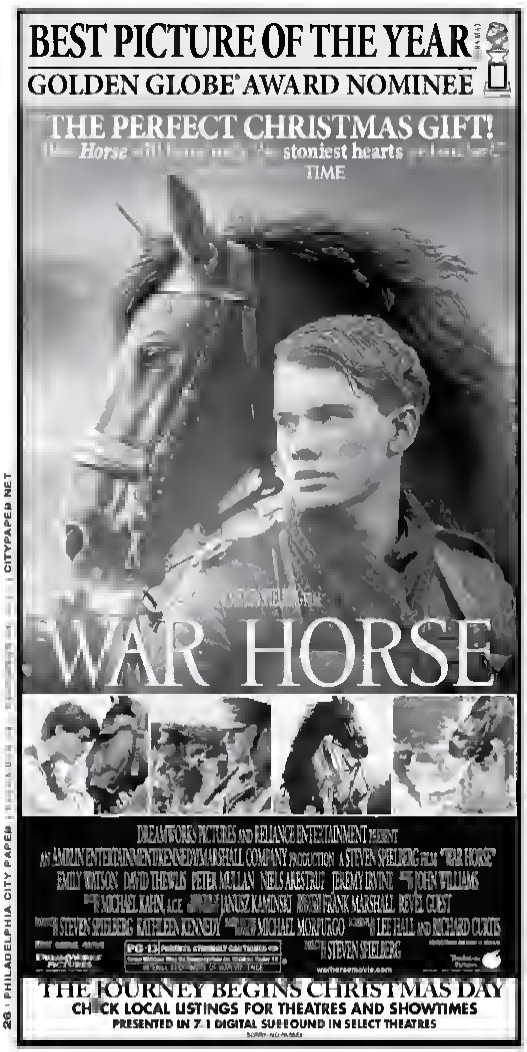


J. EDGAR | C

Clint Eastwood's penchant for sweeping out the dusty corners of bygone eras is done no favors by his bundling of the private J. Edgar Hoover, more myopic than biopic. Leonardo DiCaprio's Hoover is a twitchy, odious caricature; while screenwriter Dustin Lance Black does well parsing the man's much-dissected preferences, stoking real human warmth between Hoover and his suspected lover, those moments are infrequent, as Eastwood is too fixated on his jumping-bean narrative to think about whether we care about the people who comprise it. —*D.L. (Ritz Five)*

MELANCHOLIA | B+

If *Antichrist* was Lars von Trier's anguished depiction of his own crippling depression, which was so severe he couldn't hold a camera steady for years, *Melancholia* is a fatalistic reconciliation that embraces his illness. While not as clinically detached as *Dogville*, *Melancholia* has a bloodless beauty, not unlike its pale-skinned heroine. The movie doesn't taint on its planet-size central metaphor, building to a climax that puts the scope of modern theaters to vigorous use. But for a movie about losing control, *Melancholia* sometimes exercises too much of it. —*S.A. (Ritz at the Bourse)*



THE MUPPETS | C+

Growing up in a small town called Smalltown, Gary (Jason Segel) and Walter (voiced by Peter Linz) are brothers who've conveniently bonded over their love of *The Muppet Show* since childhood. Making Walter a Muppet is an easy way to give Gary and his mum squeeze a foot in the door once the trio travels to California to tour the dilapidated Muppet Studio, which they learn is scheduled to be demolished. The problem is, Walter is a codependent whiner who's a total hindrance on his brother's relationship, his sole purpose being coaxing elder statesman Kermit (Steve Whitmire) into getting the gang back together for a benefit show to save the bricks. Yes, puppets can be unlikable. —*D.L. (UA Riverview)*

MY WEEK WITH MARILYN | C+

Colin Clark (Eddie Redmayne) is a well-cared assistant director on Lawrence Olivier's *The Prince and the Showgirl* who becomes Marilyn Monroe's (Michelle Williams) wander and confidant. With Monroe's marriage to Arthur Miller (Dougray Scott) already floundering, it falls to Colin to act as her one-man entourage — or at least, as it goes in his story. There's a fundamental imbalance between the high-wattage star and her no-profile hanger-on, one the movie does little to address. Ultimately, the movie uses Colin to get close to her just like any other bloodsucker. —*S.A. (Ritz Five)*

NEW YEAR'S EVE | D

Following his ploddingly obvious take on *Valentine's Day*, Garry Marshall focuses his sitcom's-eye view on the hours leading up to the Times Square ball dropping. The all-star cast plays out a thin gruel of mawkish end-of-year yarns, not one of which wouldn't crop up half a dozen times in any given TV Land marathon. The generic stereotypes are bad enough, but less forgivable is the fact that Marshall's vision of Manhattan is as white as *Happy Days*. Screenwriter Katherine Fugate makes sure each storyline gets its heart-tugging speech, and a midnight toast never came as such a relief. —*S.B. (Roxy, UA Riverview)*

SHAME | B+

Michael Fassbender takes on the role of Brandon Sullivan, a cocksure Manhattan executive whose serial sport-fucking quickly reveals itself as an insatiable compulsion. Brandon's rhythm is upset when his younger sister (Carey Mulligan) turns up in his apartment. Steve McQueen has a weakness for pushing his pun to too hard, until they become freestanding works of their own, yet late in *Shame*, McQueen and co-writer Abi Morgan tilt the story on its side, revealing Brandon's addiction as a mere symptom of a deeper rot, one that, for once, McQueen merely implies rather than pounding into the ground. —*S.A. (Ritz at the Bourse)*

SHERLOCK HOLMES: A GAME OF SHADOWS | A-

Robert Downey Jr. and Jude Law return for a 1891-set *Holmes* sequel with all the same great fight scenes and premeditated plans of attack, this time centered on evil mastermind James Moriarty (Jared Harris) and his plans for world destruction. But even the bleak fate of the world can't bring down the mischievous Holmes-and-Watson duo, whose bromance gets even sillier in round two. *A Game of Shadows* isn't as fluid as the first film, but director Guy Ritchie's visual effects and cleverly produced shots remind viewers that this is an action movie *and* an artistic one. —*Anna Fan (Roxy, UA Riverview)*

THE SITTER | C

David Gordon Green, who has both successes (*Pineapple Express*) and stinkers (*Your Highness*) filed in his stonerfied grass-cut cabinet, lands a punch somewhere in the middle with this movie, which sets narcissistic screw-up Noah (Jonah Hill) on an unsuspecting Manhattan with three children of privilege in his haphazard care. A fouled up take on *Adventures in Babysitting*, the movie's at its strongest when it lets Hill just do his goober-fied, incredulous, voice-fluctuating thing. *The Sitter* goes too far, though, when it tries to be sweet. It's all too silly to be taken seriously. —*D.L. (UA Riverview)*

THE SKIN I LIVE IN | A-

Antonio Banderas plays Robert Ledgard, a cosmetic surgeon obsessed with creating a more durable synthetic replacement for human skin. His guinea pig is a woman (Elena Anaya) who lives locked in an upstairs room in his house, her body covered by a form-fitting suit and her face encased in a translucent mask. Watching her exterior tells us little; it's the way the pieces fit together that reveals *The Skin I Live In* is Pedro Almodóvar's best film in more than a decade, confident and deeply unsettling, with a climactic twist that all but requires repeat viewing. —*S.A. (Ritz at the Bourse)*

TOMBOY | A

It's summertime, and Jeanne (Malonn Lévana) and Laure's (Zoé Héran) mother is distractedly pregnant, so the girls are left to find their way around their new neighborhood. When Laure meets a new friend who mistakes her for a boy, she takes on the new role without thinking it through. She renames herself Michaël and, over the rest of the summer, sees how different life is for boys. They can take their shirts off, play soccer, flirt with girls. The sisters hang on to the secret, exploring the possibilities of boyness. It's this relationship that shapes the film. Even as Laure is "found out," the film doesn't resolve the dilemma of gender she's stumbled on. —*C.F. (Ritz at the Bourse)*

movie shorts

YOUNG ADULT | B-

The creative team behind *Juno* — director Jason Reitman, writer Diablo Cody — proposed a slightly different bent for their wordy smart-ass female lead. *Young Adult*'s Mavis Gary (a rumpled, boozing, eye-rolling Charlize Theron) is a glad-to-be-unhappy ghostwriter whose quickly unraveling life gets another jolt when she discovers that her new-married ex-beau (Patrick Wilson) had a baby. Deluded by her own tattered level of urban sophistication and battered beauty, Mavis heads back to that hometown with seduction on her mind. Reitman and Cody paint their coming-of-middle-age portrait with a dark palette this time out: bleaker comic twitches, neon-dappled nights, blasé suburban tones. —*A.D. Amorosi (UA Riverview)*

+ REPERTORY FILM

COLONIAL THEATRE

227 Bridge St., Phoenixville, 610-917-1228, thecolonialtheatre.com.

The Polar Express (2004, U.S., 100 min.) Tom Hanks supplies a boatload of voices in this animated version of Chris Van Allsburg's children's book. *Wed., Dec. 28, 4:30 p.m., $8*

THE FRIENDS OF THE PHILADELPHIA CITY INSTITUTE LIBRARY

Free Library, Philadelphia City Institute Branch, 1905 Locust St., 215-685-6621, freelibrary.org. ***The Magic Flute Diaries*** (2008, Canada, 104 min.) A man's life gets turned upside down when he's cast as Tamino in a staging of *The Magic Flute* during Mozart's 250th birthday celebration. *Wed., Dec. 28, 2 p.m., free.*

More on citypaper.net

the agenda

LISTINGS@CITYPAPER.NET | DEC. 22 - DEC. 28

[kick back and watch santa take it all off]



EVE'S EVE En Fuego plays MilkBoy Philly on Friday

BREANNE FURLONG

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings.
IF YOU WANT TO BE LISTED: *Submit information by email (listings@citypaper.net) to* ***Josh Middleton*** *or enter them yourself at citypaper.net/submit-event with the following details: date, time, address of venue, telephone number and admission price. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

THURSDAY

12.22

[theater]

✚ CHARLOTTE'S WEB

The timeless charms of E.B. White's classic *Charlotte's Web* speak for themselves, but What MacLaughlin's sprightly new staging of Joseph Robinette's straightforward adaptation for the Arden Theatre Co. provides an additional layer of magic with a low tech, actor-centric, audience-involving approach. Actors in a great all Philly ensemble play musical instruments, move from human to animal characters with minor costume changes, and invite kids on stage. They even use fans to share the flowery smells of a spring morning. We're always reminded that this is a play that depends on the audience's imagination — a great lesson in itself, beyond what Wilbur the pig (Ashie Merrylees) and Charlotte the spider (Sarah Ghilo) share about friendship.

—Mark Cofta

Through Feb. 3, $16-$35. Arden Theatre Co., 40 N. Second St., 215-922-1122, ardentheatre.org.

[music/comedy]

✚ JEWMONGOUS

Ever feel inadequate about your own heritage? Hard to imagine such insecurities plaguing Sean Altman, the guy whose alter ego is Jewmongous, but he insists it's true. Predictably, the Rockapella founder has written a new song to name this flaw: "My secular friends think I'm Mr. Jew. The observant ones know better." Another new one is written in the style of Neil Diamond, the premise being that "The Jewish Elvis" reclaims his roots and crafts some smart, lyrics about it. Be warned that Altman's rhymes are clever, but do leave your aversion to stereotypes at home — his comedy depends upon them.

—Mary Armstrong

Thu., Dec. 22, 8 p.m., $15-$18. MilkBoy, 2 E. Lancaster Ave., Ardmore, 877-849-5337, milkboycoffee.com.

[theater]

✚ HERSHEL & THE HANUKKAH GOBLINS

At last, a Jewish cultural tradition for the December holiday season that doesn't involve eating Chinese. Eclectic physical theater specialists Gas & Electric Arts première Jacqueline Goldfinger's adaptation of *Hershel & the Hanukkah Goblins*, transforming Eric Kimmel's Caldecott winning book into a musical (original klezmer tunes by Gregg Mervine) with goblin puppets by Martina Plag. Adapted for tweens, teens and adults, Kimmel's story becomes a play within a play about a kid magically transported from the present to her ancestors' Eastern European village where only Hershel and his eggs, pickle jar and love of Hanukkah can conquer the Hanukkah-quashing goblins. Gas & Electric's production is already garnering cross-country attention from theater companies eager for a new holiday show.

—Mark Cofta

Through Dec. 31. $10-$25, Painted Bride Art Center, 230 Vine St., 215-925-9914, gasandelectricarts.org.

[burlesque]

✚ RETURN OF OIRTY SANTA

When did Christmas become such a drag? Somewhere along the line laughter and tobogganing rides were swapped with mussed hair from work and brutal travel itineraries. Wouldn't it be sweet to kick back with a stiff drink and watch Santa take it all off? Tribe of Fools' *Return of Dirty Santa* holiday burlesque show wants to restore your love for the yuletide with a two-hour show featuring characters like Nasty Frosty, Horny Rudolph and the jolly one himself. It all might add up to an awfully racy bash in your mind, but as artistic director Terry Brennan explains, "The show is just as much funny as it is sexy." To further reiterate that point, don't miss the impromptu dance-off where anyone is invited to hop on stage and get down to "what ever their definition of sexy is."

—Chris Brown

Thu., Dec. 23, 8 p.m., $18. Shybrow at the Adrienne, 2030 Sansom St., 215-284-1178, tribeoffools.org.

[bilingual theater]

✚ UN VIAJE: A CHRISTMAS JOURNEY

Save for a few seasonal salsa parties and "Feliz Navidad" on the radio, Christmas events in Philly don't give much of a nod to Latin American heritage. Enter the consciously civic minded Walking Fish Theatre and B. Someday Productions, award winning for their family theater series and educational outreach. This year, under director Michelle Pauls, the Fish gets its bilingual on for *Un Viaje: A Christmas Journey*. Translated into "one voyage," the original Spanish/English theatrical presentation tells a traveling tale of Latin and American holiday traditions, courtesy of an on-the-way-to-Spanish-grandmother's-house theme featuring professional bilingual actors and students from B. Someday's acting school. If that's not enough to warm your corazón, the hot chocolate they'll be serving after every 4 p.m. show should.

—A.D. Amorosi

Through Dec. 30, $6-$12. Walking Fish Theatre, 2650 Frankford Ave., 215-427-9255, walkingfishtheatre.com.

FRIDAY

12.23

[rock/pop]

+ EN FUEGO

Lanky Philly guitarist Joe Randazzo — Joe Reno to you — the sort of six-string slinger that kids who read musician mags thrill to in that Yngwie/Van/Vaughn way and that girls who love Van Halen just for Yet Reno, a longtime teacher at Paul Green's School of Rock, is a guy so humble and goofy you'd think he was a lesser player. Once the singer of Jersey power-punk act The War's End, Reno now takes his prancing marching orders from '60s garage psychedelia, skanky '50s blues and '70s heavy metal in En Fuego. At least that's what their self-titled debut album sounds like: big boogie rhythms and lovely three-part vocal harmonies. Plus, remember to call them En Fuego now as they recently had to change their name so not to be confused with the local burrito shop. Twice as spicy, though.

—A.D. Amorosi

Fri., Dec. 23, 9:30 p.m., $8/$10, with Penrose and Semi Shine & The Underwater Sounds, MilkBoy Philly, 1100 Chestnut St., 215-925-MILK, milkboyphilly.com.

SATURDAY

12.24

[klezmer/jazz]

+ KLEZMAS EVE

Instead of the old standby (Chinese and a movie), join Philly's jazz and world music all-stars



as they revive the Klezmas Eve shows of yore. Saxophonist Kenny Ulansey (pictured) and friends will build on a klezmer base, adding Sephardic-Ladino influences. Joe Tayoun (Arabic drum) and Jack Kessler (leader of Atzilut) join jazz lights like Stan Slotter (flute), Chico Huff (bass), Dave Posmontier (keys) and singer extraordinaire Phyllis Chappell, who will create a lively party with the promise of surprise guests hanging in the air like the promise of gifts to come.

—Mary Armstrong

Sat., Dec. 24, 8 p.m., $10, Temple Beth Zion Beth Israel, 301 S. 14th St., 215 735 5148, bzbi.org.

[holiday/radio/marathon]

+ JON SOLOMON'S 24-HOUR HOLIDAY RADIO SHOW

By now you should know the deal. WPRB DJ Jon Solomon, the Second Most Famous Christmas Jew and a good friend of mine, goes on the air at 6 p.m. on the Eve and doesn't sign off until 24 hours later. In between, he

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FRI 1/13 10:30 — Adrien Roju & Friends
SAT 1/14 7:30 — Richard Bush & the Peace Creeps
FRI 1/20 7:30 — Ryan Montbleau — Jamie Kent
SAT 1/21 7:30 — Teddy Thompson — Poundcake
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THU 1/12 — GIRLS — KING KRULE

FRI 1/13 — CULTS — CULTS

FRI 1/20 — ANTHONY GREEN — THE DEAR HUNTER

SAT 1/21 — MAN MAN

1/25 ROBERT EARL KEEN — THE DEEP DARK WOODS

1/27 JJ GREY & MOFRO — MONKEY JUNK

2/2 THE ASTEROIDS GALAXY TOUR — VACATIONER

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By Julia West

▶ SCHOOL OF FROCK

Imagine this scenario: Mayor Michael Nutter stands between a designer and her freshly sewn, boundary-pushing garment. He crosses his arms and purses his lips before peering skeptically over his glasses to say "Make it work." OK, back to reality. Our esteemed mayor may be no Tim Gunn, but he did just break big style news when he announced the unveiling of the **Philadelphia Fashion Incubator**, a collaborative effort between the city, Macy's and the City Center District that hopes to foster young local design talent.

Here's how it works: Four slots are open for intrepid fashion designers to take part in a yearlong artist-in-residence project in a converted gift-wrapping room in Macy's. During this time, the participants will spend 35 to 40 hours a week working on their collections and attending workshops to learn about everything from line development to effective product marketing. Mentors include local fashion and business experts like *Philadelphia Style* editor in chief Kristin Munro and Center City District VP Tony Pipitone.

Alums from Moore, Drexel and Philadelphia University will snag three of the openings; the coveted fourth spot is open to anyone who plans to start or has already started a local fashion biz in the past three years. The Fashion Incubator's focus is heavy on business and job creation, so you've got to want it more than those jokers on *Project Runway*— and you've got to do it Philly style. Oh, and you've got to get your application in by Jan. 20 — or you're out. *philadelphiafashionincubator.com.*

(julia.west@citypaper.net)

Have an upcoming shopping event? Give it here. E-mail listings@citypaper.net.

spins only the craziest, misguidedest, deepest holiday cuts in his formidable archives. Along the way, he gets wonderfully delirious and exhausted. You losing it by hour 14 or so. "This year you'll hear everything from Lollywood soundtracks to rare African recordings to unreleased demos from locals," Jon says. "I've asked a number of friends to record 'holiday stories' for this year's show that will del but during the program. There's also a 1984 WPRB Christmas Show I recently had digitized which I'll air excerpts from that likely haven't been heard since the original broadcast."



can hear it in his voice; you can see it on the webcam. The guy is

—Patrick Rapa

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[food/comedy]

+ MOO SHU JEW SHOW

"On Christmas Eve, the Jews own the city," says comedian and Moo Shu Jew Show organizer Cory Kahaney. It should be pointed out that, historically speaking, this "ownership" consists of crushing "a glass or two of Manischewitz and some



egg rolls." And while this may be a fine and good tune unto itself, the tradition could afford an upgrade on an otherwise snoozy night. Now in its fourth year, the Moo Shu Jew Show aims to remedy that. In addition to the prerequisite drinks and Chinese food, established New York standups Jessica Kirson, Randy Levin (pictured) and Johnny Lampert will occupy Joy Tsun Lau for a night of yuks and the opportunity to indulge in more than just funky wine.

—Chris Brown

Sat. Dec. 24 8 p.m. $20. Joy Tsun Lau, 1026 Race St. moshujewshow.com

SUNDAY

12.25

[events]

+ BEING JEWISH AT CHRISTMAS

Gentile kids will undoubtedly be occupied come Sunday morning, but what of the chosen children? The National Museum of American Jewish History answers with Being Jewish at Christmas, a daylong affair for those with a wide-open schedule on the 25th. The afternoon will feature a Festival of Lights-themed laser show led by local science-education org Wondergy, a tot-friendly

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rock performance by Jon Nelson and a dreidel-making workshop by Clay Studios.

—Chris Brown

Sun., Dec. 25, 11 a.m. $5 (kids)-$12 (adults), National Museum of American Jewish History, 101 S. Independence Mall, 215-923-3811, nmajh.org.

WEDNESDAY

12.28

[rock/pop/soul]

+ LUCERO

After a spate of family togetherness and holiday cheer, Lucero will welcome you back to the land of the living with an evening of intoxication, and songs about girls and taut, clever guitar lines. Seeing that Memphis six-piece (and their lunatic faithful) in the flesh is a singular experience, especially when they manage to stay standing and remember all the words. (Of course, the occasional drunken trainwreck is entertaining in its own way.) Lucero recently finished recording their eighth studio album — to be titled *Women and Work* — and frontman Ben Nichols promises it will continue their exploration of classic rock-soul tropes. Read: horns, organ and pedal steel. No matter what the background noise, the songs are sure to feature frontman Nichols' signature ragged howl and winning self-deprecation.

—Lee Stabert

Wed., Dec. 28, 8:30 p.m. $20 with Lamont, Union Transfer, 1024 Spring Garden St., 877-435-9849, utphilly.com

[reggae]

+ THE WAILERS

Here's a gift to those home for the holidays and needing to blow off a little of the inevitable family tension. Reggae is guaranteed to let you mellow into a dance trance, throw your shoulders back and resolve to do right with inspirational lyrics. Might as well splash out on some of the pioneers — the band that supported Bob Marley back in the day. The Wailers have continued to keep the classics alive while adding young talent Koolant on vocals.



—Mary Armstrong

Wed., Dec. 28, 8 p.m., $29.50-$52.50 with Kaf Kronts and the Common Room, World Cafe Live, 3025 Walnut St., 215-222-1400, worldcafelive.com.

More on citypapernet

QUEEN ELECTRIC
Dana Stone • Tim Miner
THURSDAY DECEMBER 27 AT 6PM

EN FUEGO Bossa Bolero
Dana Stone & The Underwater Sounds • Preview
FRIDAY DECEMBER 28 AT 6:30PM

JAZZ SAMBA FEATURING
TOM MOON & FRIENDS
Tuesday December 31 at 6pm

WANDERERS
The Ghost • Rocking Horse
Thursday December 29 at 8pm

ROCK SUNS
M.B. Dreams • Phantoms • Man the Fire
Friday December 30 at 8:30pm

JOHNNY SHOWCASE'S
NEW YEARS
FUNK YOUR FACE PARTY
DJ Mobile • Excitement
Saturday December 31 at 6pm

COMING UP!
Asher York 1/5 • Zach Stark 1/6
Craig Garrison 1/7 • Mixtape to Cassingers 1/8
Josh Colbert 1/12 • The National Bills 1/13
New Sweden 1/14 • Parchment & Oblivion 1/20
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$2 Yuenglings ALL DAY!
$3 Smirnoffmicks
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~Tuesday~
$6 Burgers
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$2 Well Drinks and $5 Layered Pints
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Manayunk's
Beer Pub Quiz Starts @ 9pm

~Wednesday~
$3 Pubwiches
$3 Rotating Craft Beer Pints
(ALL DAY)
$2 Blue Moons and
$2 U-Call Rs10-12am

~Thursday~
$2 Miller Lite ALL DAY
½ Price Drinks (All Drinks) 9-11pm
½ Price Irish Crab Nachos
Irish Happy Hour 6pm-8pm
$3 Jameson, Guinness, Smithwicks,
Harp, and Magners

~Friday~
Goodman Fisker@10pm
$9.95 Fish and Chips
New Friday Happy Hour
What's in the Box Promotion 8-10pm.
Buy an Irish Pint and win.
$3 Coors Lights ALL DAY!
Irish Happy Hour 6pm-8pm
$3 Jameson, Guinness, Smithwicks,
Harp, and Magners

~Saturday~
DJ's @ 10pm
$3 Hoegardens ALL DAY
$9.95 Saxy's Skillet Brunch 10-3pm

~Sunday~
Shirt Blow
IN THE BIZ PARTY
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- Open New Years Day New'n till 2AM
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DIE ANTWOORD — THU • FEB 9 — 18+

ADAM ANT — TUE • FEB 14 — 21+

LESS THAN JAKE — FRI • FEB 17

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- DEC 22 VICTORY IN NUMBERS (Reunion Show!) with Us, From Outside, New County, June Divided, The Engine Atlantic
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- DEC 27 WEIRD SCIENCE • Movie Monday :21+
- DEC 28 WAX • The Bakery Boys • Kosha Dillz
- DEC 30 Skanking & Moshing presents THE HEAVY BEAT The Mahlors, Dumpin Uglies, Drake City, Ryan Conroy
- JAN 05 Glitter City Productions presents SICKTRUST Flesh Engine, Moxley, Lovely :21+
- JAN 08 Brotherly Breakdown Pre-Show Party THE FRIENDSHIP LOUNGE : By Surprise, Gloeca Morra, Facts, McClane :21+

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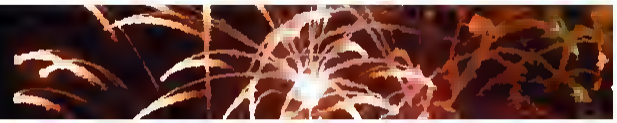
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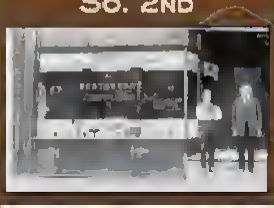
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NEW YEARS EVE



NEW YEARS EVE

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879

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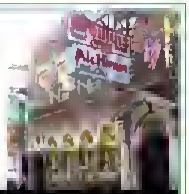
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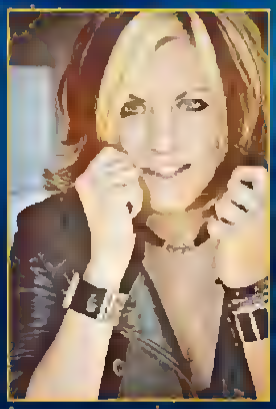
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By Drew Lazor



NOW SEATING

Honest Tom's Taco Shop | Two and a half years after he rolled out his much-admired taco truck, Tom McCusker has moved on up to a brick-and-mortar restaurant in West Philly, on the same block as Local 44 and Tampopo. The mostly takeout shop (there is a little seating, delivery coming soon) opens early for breakfast with locally roasted GreenStreet coffee, then moves into lunch/dinner (tacos and burritos). Right now the shop's open daily from 8 a.m. to 9 p.m. To focus on the new spot, McCusker is temporarily suspending his weekly truck schedule with the exception of Clark Park on Saturdays. he'll be back at Aviator Park on weekdays this spring. *261 S. 44th St., 215-620-1851, twitter.com/honesttoms.*

East Girard Gastropub | Chef Rob Holloway, who recently purchased Fathom Seafood House from friend/partner Mike Stollenwerk, has completed his conversion of the Fishtown bar into East Girard Gastropub (call it "The Egg"). The raw bar and a few dishes have stayed, but the rest of the menu's brand-new — look for specialties like fish tacos, hanger steak with chimichurri, and bangers and mash with housemade sausages. The Egg serves dinner nightly, plus Sunday brunch from noon to 3. *200 E. Girard Ave., 267-761-9343, theeggpub.com*

Pickled Heron | Husband/wife chef team Todd Braley and Daniela D'Ambrosio opened their long-awaited Frankford Avenue BYOB this past Tuesday. It's a Francophilic affair, with escargot en croute, moules frites and seared foie gras starters joining mains like cast chicken, pan-seared skate and braised short ribs. They're serving dinner every day but Monday. *2218 Frankford Ave., 215-634-5666, thepickledheron.com*

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444, ext. 219.*



WANNA COOKIE? Chris Painter pairs savory herbed pizzelles with custardy foie gras mousse and spiced lambrusco and apple-Prosecco jellies.

MARK STEHLE

{ review }

A FRESH COAT

Starr journeyman Chris Painter settles down with Il Pittore. By Adam Erace

IL PITTORE | *2025 Sansom St., 215-391-4900, ilpittore.com. Dinner served Sun.-Thu., 5-10 p.m.; Fri.-Sat., 5-11 p.m. Appetizers, $12-$20; pasta, $13-$16, mirées, $25-$32, dessert, $8.*

As any homeowner can tell you, becoming one isn't easy. Forget the turbulent negotiations, reams of paper requiring signatures and night sweats waiting for your mortgage to come in — the level of commitment alone is the biggest trial. For life-long nomads like Chris Painter, it must feel even more significant.

"I'd been bouncing from kitchen to kitchen," says the chef, who's developed restaurants for Stephen Starr and others for the past decade. "When I was doing other menus, they were my ideas, but other people would come in and make changes. In the end it was always for someone else." Always the kitchen consultant, never the bride.

More on citypaper.net: MORE FOOD AND DRINK COVERAGE, PLUS A FRENETIC YEAR-TICKET

After years of planning, Painter finally has a place of his own in the space that previously housed Noble. Its name is Il Pittore, Italian for "painter." Says the chef, "It feels good to have a home."

And what a home it is, all rough-hewn wood floors and skylights, white subway tile and soaring ceilings. The kitchen/cocktail bar and a communal table, carved from bubinga wood repurposed from Noble, dominate the downstairs, while the second floor seats 60-something at tables dressed in crisp white linens. Wine bottles, mirrors and gas lamps decorate, and along the staircase wall, a re-creation of Leonetto Cappiello's circa-1920 "Pates Barons" pasta ad scales the whitewashed exposed brick.

The artistry is impressive, but Cappiello's spaghetti twirler sticks out as cliché. You've seen this print before; it's a preferred look at budget trattorias. Considering Il Pittore's eye-popping prices, you might expect something more original.

Starr restaurants have never been known for their bargains, but you'd think cost is a serious consideration for any new restaurant. It doesn't seem to have been at Il Pittore, where the appetizers average $14 and entrées start at $25. The cooking is very good, but not so good that it sweeps me off to a deserted island of amaretti-crumb beaches and hundred-dollar-bill palm trees. There were too many slips to let me forget the final tally.

To start, the service needs recalibrating. The styles swung from professional aloofness (my server) to deranged enthusiasm (a manager/sommelier), and drinks took too long. (At least the liquid was worth the wait, a Roman Highball made with three of my favorite things: ginger, lime and Averna.) Of the three fish in the $18 weekly changing crudo tasting, only the sweet red snapper, its iridescent flesh wearing buttons of balsamic-kissed fig purée, deserved a repeat appearance. Heavy applications of Sicilian and Ligurian olive oils lubed the tuna (with serrano chili and preserved lemon, both oddly quiet) and scallop (with pretty but useless beet reduction).

>>> continued on page 44

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+ A Fresh Coat

<<< continued from page 42

For each disappointing dish, there was one that exceeded expectation.

I struggled with the pastas, which I feel bad saying considering the effort Painter puts into them. He's sourced brass-die extruders, ceramic-lined pots and shooters whose high-speed motors and extra-firm rollers produce pasta with a firm bite, mimicking the old country. The bells and whistles create noodles of peerless quality, but they can't save the crab-sauced malloreddus (a Sardinian semolina dumpling) from a sloppy glob of uni crema. No more than they can cause the beautiful bundles of lobster tortellini to spontaneously reproduce into something better resembling a $15 portion.

Perhaps the duck prosciutto–filled agnolotti or the corzetti "coins" clinging to braised goat are better bets? I didn't order either. But I can say that for each disappointment at Il Pittore, there was a dish that exceeded expectations. The black bass was a study in simplicity and restraint, pan-seared and plated with creamed spinach, cherry tomatoes, spicy sopressata and sweet rock shrimp. A tender involtino of veal had black truffles in its tangy artichoke confit stuffing, and the buckwheat polenta beneath was just dreamy. From now on, I want to eat Brussels sprouts only if they come with warmed burrata and pine nuts.

For all the restaurants adding focaccia to their bread baskets, Pittore's is the finest specimen, topped with grated Parm and almost juicy with olive oil. Wands of fennel-scented grissini and firm baby ciabatta join the focaccia in the cloth-wrapped collection, a perfect introductory snack. The staff refilled the basket even when I didn't ask for more, each round accompanied by a fresh disc of room-temp butter beneath a tiny white porcelain dome, fleur de sel crystallized on its surface like frost on a windshield.

Painter gives octopus-and-potato salad, the classic found in Italian port cities, an inspired twist. Tentacles get simmered in white wine, cooked sous-vide for 10 hours and crisped in a blazing cast-iron pan before rendezvousing with buttery poached fingerlings and pickled bell peppers in a column that rises from a pool of zippy arugula purée. Crunchy and soft, smoky and bright, rich and austere, this antipasto packs multiple flavor and texture contradictions, and I loved it.

I also loved the savory span on the classic Christmas cookies, pizzelles. Speckled with rosemary, parsley and thyme, the thin, emerald-tinted waffle crisps were effective crostini for Painter's custardy foie gras mousse served with spice-warmed lambrusco and apple-Prosecco jellies. Which begs the question: Can I show up for Christmas? I promise to bring dessert, though I doubt it'll be better than the sweet scaffolding that pastry chef Vito Shanley erected with nutty pistachio tuiles and lush vanilla custard, napoleon meets crème brûlée. The cakey, Nutella-filled "bomboloni" doughnuts, on the other hand, rolled onto the table like rich, unoriginal bowling balls.

Painter finally has a place of his own, and Philly dining is the better for it. But whether you buy a fresh rehab or handyman special, work on your home is never complete. Forthcoming tweaks should focus on adding value. Then I'd be happy to come over for dinner.

(adam.erace@citypaper.net)

[food & drink]

[new year's eve edition]

+ WHAT'S COOKING



Supper *Sat., Dec. 31, 5:11:30 p.m., $82-$88, Sun., Jan. 1, 10:30 a.m.–3 p.m., a la carte* ➤ Supper is pulling double duty to celebrate 2012. Begin with a four- or five-course dinner on the 31st, your choice of truffled lentil soup with lobster or Hoppin' John salad leads into entrées like Pekin duck breast and wild boar loin. The next day, they'll host their annual SPCA benefit "Hair of the Dog" brunch, where guests are encouraged to bring their pups into the restaurant — poochies get doggie treats while humans knife into NYE hangover smashers like red velvet waffles and gingerbread pancakes. *926 South St., 215-592-8180, supperphilly.com.*

Barbuzzo *Sat., Dec. 31, 5-6 p.m., $65; 6-11 p.m., $75* ➤ Five courses with a crazy number of options characterize NYE at Barbuzzo. Starting with a keen selection of Medi spreads, the meal moves into seafood (house-smoked shrimp), pastas (hand-pulled trecce), and mains (wood-roasted barramundi) before wrapping up with dessert (the famous budino is available, of course). *110 S. 13th St., 215-546-9300, barbuzzo.com.*

Kanella *Sat., Dec. 31, 5-11 p.m., $70* ➤ Sharp Cypriot cuisine is on display on Konstantinos Pitsilides' four-course Dec. 31 menu. Starters include Greek fisherman's soup and sea urchin/squid ink pasta. For entrées, consider the pork- and duck-heart-stuffed quail, a nod to Auguste Escoffier. Dessert will sea housemade sweets like hibiscus ice cream and hazelnut cake. *1001 Spruce St., 215-922-1773, kanellarestaurant.com.*

Le Virtù *Sat., Dec. 31, $70* ➤ Chef Joseph Cicala does NYE Italiano style with a La Festa di San Silvestro menu featuring traditional elements like sausage (here, housemade cotechino and braised lentils). Other dishes on the four-course prix-fixe include roasted capon ravioloni in broth and porchetta made with pork shoulder sourced from Berks County. *1927 E. Passyunk Ave., 215-271-5626, levirtu.com.*

a.kitchen *Sat., Dec. 31, 5-11 p.m., a la carte or $85* ➤ a.kitchen chef Bryan Sikora's a la carte menu will be available, but he'll also do a five-course, $85 prix-fixe. They'll, they'll be pouring all their wines by the glass from magnum bottles, truffles and caviar will be in the house for those who want to go all out. *a kitchen, 135 S. 18th St., 215-825-7030, akitchenphilly.com.*

—Drew Lazor

HOW WE GOT IT: *The restaurants, bars and markets listed in this section reach every week and are compiled by* City Paper *editorial staff. To search our comprehensive restaurant listings, visit us online at citypaper.net/restaurants. If you have suggestions or corrections, please email restaurants@citypaper.net.*

+ AMERICAN

HEIRLOOM

Robert Bynum (Warmdaddy's, Relish, Green Soul) has teamed up with veteran Philly chef Al Paris to open this Chestnut Hill BYOB. The concept borrows from multiple regions of the U.S., celebrating patently American flavors and techniques — on the opening menu look out for sassafras-glazed short ribs, hearkens grit-crusted black bass and diver scallops with pork belly. Heirloom will serve dinner every day but Monday, with Sunday brunch from 10:30 a.m. to 2:30 p.m. *8705 Germantown Ave., 215-243-2700. heirloomdining.com.*

KRIS

Kristina Lauzni, who owns Stogie Joe's (1801 E. Passyunk Ave.), revamped his white-tablecloth restaurant on 11th Street (closed since '08) into Kris, a casual neighborhood operation. There's room for 50 inside, with seating spread out between a bar (they're liquor-licensed) and rear dining room. Chef Gregory Doomer's food reflects South Philly roots (tripe and veal parm, pots to gnocchi) with some new Italian touches (hummus with charred artichokes, speck-stuffed rainbow trout). They're opening daily for dinner, with weekend brunch coming soon. *1100 Federal St., 215-468-0104.*

+ CANDY

SHANE CONFECTIONERY

Brothers Eric and Ryan Berley of Franklin Fountain have breathed life back into Shane's Candies in Old City. The formerly forest green landmark, which the Shane family ops and in 1911 has been a candy shop of some sort since 1863. Its latest iteration is filled with fine-bred, packaged products, like handmade hand-dipped caramel and sweets made with fruit from local orchards. Candy toys are neatly lined on the counter, while shelves boast everything from classic Albion Zebras and candy canes to archaic sweets like clove drops, spring garlic rockets and peppermint gibraltars. The only processes used on the candy kitchen are original recipes from the Shane family, executed with restored original machinery. Open Mon.–Thu., 10 a.m.–7 p.m., Fri.–Sat., 10 a.m.–11 p.m., Sun., 11 a.m.–7 p.m. *110 Market St., shanecandies.com.*

+ ITALIAN

IN RIVA

Developer Mark Sherman and chef Arthur Cavaliere (El Vez, Amada, Parc) are behind this Southern Italian spot situated right on the banks of the Schuylkill in the old Franco's Trattoria. The menu, with prices falling between $9 and $19, features Neapolitan-style pies (done in a wood-burning oven) and contemporary antipasti; they have a liquor license, too, pouring "New and Old World" wines, plus cocktails and Italian craft beers. In Riva is open daily for dinner starting at 5 p.m. *4118 Ridge Ave., 215-438-4848. in-riva.com.*

+ LOUNGE

TRYST

Le Bec-Fin's Georges Perrier and Nicholas Elmi have opened Tryst, a modern bar/lounge replacing Le Bar Lyonnais. It features small-plate French fare like truffle and foie gras arancini, jumbo lump crab cocktail, Le Bec signature caviar and some takes on classic dishes from their menu dégustation. There's also an oyster bar. In addition to signature cocktails, *Le Bec-Fin (don ne mirez) 1523 Walnut St., 215-567-1000, trystdelbar.com.*

+ MEXICAN

GUACAMOLE MEX-GRILL

The de Luna family's homey sit-down Mexicane restaurant has opened along the West Philly stretch already home to Four Worlds Bakery and Whispering Leaves. This Woodland Avenue kitchen, run by Rodolfo de Luna (using many family recipes), features well-loved dishes like tamales, chile rellenos and empanadas; order at the counter and eat in one of the 22 seats or take your carne asada walking. Open Mon.–Fri. 7 a.m.–8 p.m., Sat. 9 a.m.–8 p.m. *4612 Woodland Ave., 267-408-1414.*

ISABEL

Isabel, a Mexican BYOB from the owners of Tria, has opened in the ground-floor restaurant space of the 2601 Parkway condo complex. Michael Peale, who co-owns with partner Vue Chau, is taking ample liberties with the south-of-the-border cooking populating the menu. Open Sun., Mon. and Wed.–Thu., 5–10 p.m., Fri.–Sat., 5–11 p.m., closed Tue. *2601 Parkway. 2601 Parkway Inn Ave. 215-422-8088, isabelbyob.com.*

LOCO PEZ

Fashioned a Crazy Fish Saloon is now Loco Pez, a Mexican-themed taproom from Joe Beckham, owner of Alla. The cash-only joint dispenses craft beer (six on tap), tequila (25 labels), specialty cocktails and a Mexi-street-food-influenced menu (tacos, burritos, burgers, etc.). Keep an eye out for all the Easter eggs — fluorescent-lit fish tank, Family Guy pinball machine and, of course, a Pez dispenser collection — that ramp up the kitsch factor of the interior. *2401 E. Norris St., 267-886-8061. locopez.com.*







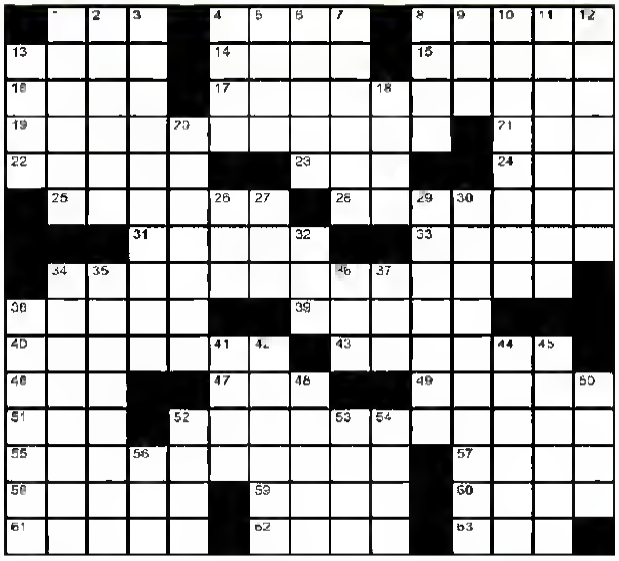






jonesin'

By Matt Jones



ACROSS

1 Taste tea
4 Prefix with scope
8 Stitch together
13 Buzz from the audience
14 "Come away with me on ___" (Norah Jones line)
15 "Sit ___ on!"
16 Mine in Paris
17 Hits the road with the band
18 The underworld chase for author Deighton?
21 Injured baseball players go on them 60s?
22 Response of agreement
23 *Crouching Tiger* director Ang
24 52, to Caesar
25 Ending for rubber
28 Numbers, pre-manipulation
31 Start of a *Flintstones* sheaut
33 Physicist Schmidinger of theoretical cat fame
34 Things you know are going to be in former Virginia governor Chuck's recycling?
38 Like some unions or wars
39 Strength
40 Most smooth
43 "Broadway Joe"
45 Different spelling in crosswords: abler
47 Part of a school yr.
48 Kindle buy
51 Not feeling so hot
52 Football Hall-of-Famer Ronnie playing an extra in *Lord of the Rings*?
55 Nerve-wracking event
57 Snit to ___
58 Crux
59 Fix the sound track
60 Former Steelers coach Chuck
61 Monster of Vedder
62 Long swimmers
63 Boxing wins

DOWN

1 Jacob's son in the Bible
2 Tristan's partner
3 Active hallucinogen in funny mushrooms
4 Part of a magazine
5 Black, poetically
6 Oscar winner Mercedes for *The Fisher King*
7 Manufacturer
8 *To Die For* director Gus Van ___
9 Pro at the scene of the accident
10 Santa Monica cemetery home to dozens of dead celebrities
11 Inflammation of that dangly thing in the back of your throat
12 Fluffy housecat
13 Darkside (or James Brown-ish) laughs
18 ___-Day vitamins
20 Popular
26 Flew counterpart
27 Cleanup hitter's stat
29 "Yeah, I know that person ___"
30 Failed to come up with anything
32 Reply ssbh
34 Competed with for superiority
35 More information than is desired
36 Long Island Iced Tea ingredient
37 ___ pinch
38 Dish of fish cooked in citrus juice
41 Lat. and Lith. peace
42 That's a laugh
44 Overly emphatically
45 Mosquito buildings
48 HLN host Robin
50 Music company known for compilations advertised on TV
52 Head of a French society
53 *Austin Powers* surname
54 They wear jerseys in Jersey
56 ___ Lankan



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DARLA!

FEMALE, 2 YEARS OLD
PIT BULL MIX

Hi, my name's Darla. I was found wandering the streets and taken to the animal control shelter where PAWS rescued me. I am living at their adoption center waiting for the right person to give me the home I deserve. I have a lot of energy and would love an active adopter who'll give me exercise. I love everyone, but I can't live with cats. Please come meet me.

PAWS
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DRIVERS $7500 Sign On Teams, 51 3 Per Mile $2000 Sign On Driver 43 7 per mile CDL A HazMat. 1-877-628-3748 www.driveNCTrans.com

HELP WANTED DRIVER
Need CDL Drivers Acr B with 2 yrs recent commercial experience to transfer motor home, straight trucks Tractors and buses. www.mamotorreporation.com 1-800-501-5783.

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rentals

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Possession of exotic/wild animals may be restricted in some areas

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Ragdoll Kittens 8 weeks $200 also 3 Adults ll ml/ch reeds 215-739-4378

Siamese Kittens m/f applehead pure bred. Health Guar $300+ 610-692 6408

DOGS

AMERICAN BULLIES - UKC ll ABKC New breed! Shots, wormed, vet checked 4mo sale $500/OBO Call 717 529-8715

Border Collie pups pure beauties ready christmas week a gmat shitsmas gift, pick years 3M 3F $400 (610)868 5455

BULL MASTIFF AKC Show quality lg female 21 mos. Cherry bloodlines excellent incinated $800 Call 215-682-9710

CANE CORSO Pups ICCF Registered, Ready for Christmas pick yours now $600 $650 Call 717-442 5657 ext l

Cavelier King Charles Spaniel AKC, tri colored M 10 wks $1000 (609)774 1561

COCKAPOO puppies, adorable family raised vet checked 1st shots, will hold for christmas. $650 Call 717 278-1714

Cocker Spaniel pups short nosed, vet shocked shots F $350 (2h7)242.3408

Collie adorable white sable goggles $650 215 752-9585

DACHSHUND pups mini long hairs, AKC, mr shocked 1st shot 856-785-2448

Dobermen Puppies, 10 weeks beautiful great temperament snapped docked and shots Call 215-640-4564

Dobermen pups AKC shots & wormed (609)221 6601 or (856)468 2077

English Bulldog Pup M 10 wks old Shts worm/registered $2200 (610)287-9680

ENGLISH BULLDOG PUPPIES Family raised great selection tri n of wrinkles $1 700 $2 100 Call 717 475 8713

English Bulldog Pups - ACA health certified pretty markings tri n of wrinkles, $1 450 and up Call 717-629-8137

English Bulldog Pups AKC M & F S/W health certified prices 856 905 6478

English Bulldog Pups parents on premises, papers, shots, de wormed vet certified, Call 215-695-5832 (Bensalem)

English Bulldogs 12 wks. S/W, parents on site $1000+ 267-981-0136

German Shepherd Pups ACA, nice markings blk & tan $450, 717-768-7579 Ext 3

German Shepherd Pups, AKC, SF ready 12/5 parents on site $400 215 338-2617

GLEN OBT PUPS AKC ready to be seen on 12/17/2011 $750 302 757 0963



Goldendoodle Pups Mini ll Standard nice h/h sart s/w wall unshined great christmas presents 717 keep-6654 ext.l

Golden-doodle F1 & F1B greatest ... premious health guarantee $500-$1000 Call (484)h78 hhgh

Golden Lab pups very cute family raised 7M 2F $400 (hl0)503-9830

Siberian Husky Pups AKC fam raised vet shkd s/w red/wht M/F ready 12/19 $595 Cell (717)225-6767

Standard Poodle AKC Champion Bloodline Black, Apricot and Red Standards Guaranteed Nome raised hlD h2l-2594 www.RohlfindyPoodles.com

Standard Poodle AKC Reg 8wl White Apricot and Blue / Black puppies $700 410 641 0948 or e mail Linde1385@comcast.net

Welsh Sprugar Spaniel pups M s/w 0y AKC breeder of Merit 215 588 0660

West Highland White Terrier Puppies Health guaranteed shots & wormed Fr maien $795 & Maien $725 717 201 4951

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Yorkie (ACA) & Yorkie-Chon pups 2 yr health gua $225 ll up (hl0)913-0393

YOQKIEPOO PUPPIES---4 F/ 1 M shein ll wormed health shecked $475/ea. Ready 1/7/12 Call now to reserve 610-857 5043

YOQKIE puppy born $500 ll 2F Reeves breeders Call for pricing 215 355 5123

Yorkie pups, AKC vet checked shots ready Dec 22nd great presents very nice wealt puppies, Call (717)278 0532

Yorkie pups, home raised pure Bred starting $550 Call 215-450 2243

YOQKIE PUPS -Ready 12/20 Taking deposits for Christmas M $595 F $695 (717)236-4398 lgarmou@pennypoodle.net

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PET SERVICES & SUPPLIES

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Rottweiler Pups AKC vet check champ bloodlines,microchip $800 610 631 0230

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SHIH TZUS Male 8 weeks ACA shots black/white Call 267 797 0579

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Siberian Husky Pups AKC fam raised vet shkd s/w red/wht M/F ready 12/19 $595 Cell (717)225-6767

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Standard Poodle AKC Reg 8wl White Apricot and Blue / Black puppies $700 410 641 0948 or e mail Linde1385@comcast.net

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CHRISTMAS VILLAGE: 4 x 8 ft display of Heritage Village Dept 56 houses, figurines trees etc must see (856)667 1581

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Amore Tjet/AFX Toy Cars 215 396 1903

SAXOPHONES, WWII SWORDS, related items, Lenny3h15@aol.com 856.582.9981

personals

PERSONAL ADS

Erasmo M. Colon, my father came from Puerto Rico during the early 1950's he used to live in 256 W. Westmoreland St. If you know his whereabouts call 551.574.9370

REUNIONS

Wentell Thompson born Aug 2h 1951 ll Phila Anyone Knowing his Whereabouts Please call his mother (215)385 2994

jobs

DOMESTIC HELP

Housekeeper, overnights, PT-FT, 5 yrs exp, ref for ABC LIV Over look 215-290-2100

JOBS WANTED

Carpenter Wishes Work 10+ yrs exp seeks someone who has job to do (484) 374 722h

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27th & Reed 1BR $600/mo 1st / last & 1mo Call 267 586 5403

SOUTHWEST PHILADELPHIA APTS

1106 S 58th St Studio-1br & 2br apts newly renov lic #362013 215 744 9077

52xx S 52nd St 2br 1h $765+utils hdwd flrs near tranp 267-808 3347

25 S 60th St 1BR $550+elec gas/heat water sshded 215-765-9550



h8xx Larchwood 1BR $h25 ht & hot water exc sec 215 747 9429

h401 Saybrook off Woodland 1br $450 & room $350 hl0-358 1549

hlsth ll Girard 1ll $h2h nice smart yard lg kitchen 215 729 4858

73xx Dicks Ave 2BR $h50/mo 2nd floor Call 215-937 3328

7xx S 52nd 1BR $675 renovated call 215 601 5162

Airport Area nice 2BR $785+ duplex-w/s-gar-bsmt Cell 856 34h 0747

WEST PHILADELPHIA APTS

50th & Cambridge 1BR $535 utils inc renov lg bed & sec Scott 215 222 2435

51xx Irving St. 1Br $600+utils Newly renovated must see 610 889 3663

52nd ll Parkside 2br $650+utils large newly renov w/w (215)552 5200

★★★★★

56 & Haverford 1BR $h50 + utils Conv transportation Call 215 327 5565

WEST PHILADELPHIA APTS

5ll0 N. 52nd St 1 BR Newly renov 215.744.9877 lic# 333911

$6xx Wyalusing Ave Efficiency & 1br Apt. Call 2h7 205 1570

67xx Larchwood Ave 2br $630+utils newly renov 1st & last mo rent, 1 mo sec sec@ak 2h7-908 0118

UNIVERSITY CITY APTS

132 N. 50th St 2BR $725+utils Newly renovated w/ yard 267 255 1695

47XX Cedar Ave 1BR $760/mo Lg 1br/2br $750 Gorgeous 1mo lined ml mat tastefully renovated W/W lg EIK micro oak cabs 1 lk BA 3 closets chonns, lndry cnting lens. Beautiful! Call 215-242 1204 or 215-820-9957

49xx Cedar Ave 2br/1ba $1000 $1250 spacious. 1st ll 3rd floor units avail newly renovated. Insmt. w/d hl0-891-6611

0xx S 48th St. 2br $650+utils 1st flr hdwd yard 2h7 320 3243

OVERBROOK/OVERBROOK PARK APTS

15xx N 55th St. 2br $700+ utils sunporch intercom 2nd flr 215-477 4029

Various 1, 2 & 3 BR Apts $95h $80h www.genuinegarnetes.com 215 740 4900

CITY LINE APTS

Ridgwynne Park 2 BR $950+ W/D C/A W/W Garage 484 351 8h13

NORTH PHILADELPHIA APTS

Spring Garden 1 2BR $600 up 1 bdrm $450 & 1 bdrm & bath $575 765-3428

TEMPLE UNIVERSITY AREA APTS

1,2,3,4 Bedroom FURNISHED APTS LAUNDRY-PARKING 215-223 7000

12xx W Allegheny 2-3Br Apts large new renov s/e hdwd 2h7 704 7038

15xx W Thompson St 2BR $750/Mo Cozy an award winning block of home owners tastefully renovated close to main campus secure w/w modern appliances Call 215 242 1204 or 215-820 5957

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LOGAN APTS

Logan [illegible] Bank and large room with [illegible] 610 358 649

OLNEY APTS

10th & TriGrnRd 2Br $900 nr trans Incl 2nd floor nosy new carpet fresh paint, amenities & hospital Call 215-324-2998

60XX Wernecke 1BA $595+ near Fernrock Train Station 215-276-8534

Residential Life LLC-Jefferson/Elk Comrt Apts Convenient Living near LaSalle Uni Starting @ 1bd $550 2bdr $675 2bdr $776 Gas Water Heat Free-Move In Specials Call for schedule and [illegible] 5670

HUNTING PARK/NICETOWN APTS

44xx N 7th St 1Br $650+utils In basmnt, sec 8 ok (267)331-9755

GERMANTOWN APTS

1 OR 2 BR Apts $715 $835 spacious great location upgraded heat incl PHA vouchers accepted 215-866-9371

109 & 201 units $900 5685 +utils Great location 610-287-9857

339 E Wister St 1BR $570/mo new reno www.mr.La Salle.net 215.820.5494

5230 Weyns Ave Studio & 1 BR newly reno's 215 744-9077 lic# 507566

56xx Chew 2Br 2nd flr w/ rec room nr to LaSalle (215)844 2946

6th F Church Lane 1BR & 2BR apts nr LaSalle Univ 215 744.9077 lic# 494316

The Fieldview Apts 7B & 1S Clinton Ln Spacious Apts near LaSalle University GFCI & phone call for rmmd move-in Gas Water Heat Free Move In Specials Call for immediate Leasing 215.276.5600

W Washington In the 1Br $650+ gas/elec lovely large apt Call 215 [illegible] 1001

MANAYUNK APTS

OOMI90 1R 1 & 2 BR $745 $875 Renny parking OW near shopping & dining m: [illegible] 215 [illegible] 4371

CHESTNUT HILL/MT. AIRY APTS

1129 E Mt Airy Ave 3BR/1BA $1050 Pinegen & electric 1st floor Modern Duplex Apartment 1 car garage fenced in backyard close to transportation 3 blocks from Cedarbrook Mall shopping & super market Call 215 572 5082 Shown by appointment Ready to occupy

1610 E Ronmfert 9d log 1BR attended garage Sec 8 OK #77-866-8390

53xx W Shippenack 2BR $850+ Semi Int laund 1st floor W/W neutral heat / A/C W/D hookups fridge Pet friendly Call (267) 879-8897

Broad & H Park Studio apt. $525/mo incl ut [illegible] $1 900 mo [illegible] 215 766 [illegible]

OAKLANE APTS

14xx W 71st Ave 1BR $635 nicities included close to transportation and shopping Call 21 [illegible] 7411

66 St Studios 1&2ES MOVE N SPECIALS hardwood floors on Semi-k 215 756-9243

Broad & Cheltenham vic 2Br $740+utils 69xx N Broad 2nd flr lg kitch & LR Must see! 215 566 9363 or 215-850 1649

W Oakland 1Br $700+elec 2nd flr [illegible] nt Call subway 215 548 593[illegible]

FRANKFORD APTS

4670 Gransom Studio Newly renov Lic #397763 215 744.9077

4700 FRANKFORD 1BR $569 incl heat & water no trans 215-947-6026

4711 Leiper St Studio renovated lic#493399 215-744-9077

54xx Saul St 1br $525 1st, last & sec dep, no pets 215-539-7866

FRANKFORD APTS

[illegible] Elbridge St [illegible] no [illegible] 1BR 215 289 [illegible]

NORTHEAST PHILADELPHIA APTS

70xx Fennhewo St 3Br $675 2nd flr laund Living room 215 337 6742

1412 Princeton Ave 1BR 1BA $925/mo All utilities included 267.970.8106

4647 Ademn Ave Studio 1br upstr Newly renov 215-744-6077 lic#433214

48xx Longshore 1Br $595 Incl heat 1st fl mod private yard (215)287 3044

73xx Monkenr St. 3BR $960 2nd flr newly remodeled 302 339-0726

867 Mercelle 3Br/1Ba $950+utilities Private Cr 267 632 4580

Academy & Knights 3Br Oplx $950 Incl w/d/ac/heat/2nd flr priv gar yd 267 342 1953

Near Tenony Bridge 1 BR $700+ utilities shed basement no 609-888 3541

Rhawn & Blvd 2BR/1BA $925 w/d/ac/heat/yard/storage 267 972-4411

Tacony 66xx Torresdale 1Bd $550 secured park 715 335 3015

BUCKS COUNTY APTS

★★★★

WARMINSTER 1,2 & 3 BR Sec 8 OK $99 MOVE IN ON 1 & 2 BR!! HURRY! Pets & smoking ok We work with credit problems Call for Details 215-443-9500

MONTGOMERY COUNTY/ SUBURBAN APTS

N [illegible] town 1BR & 2BR $650 & $1250 Tile kennedy Building 1103 DeKalb St Lovely 1 bedroom $950 & 2 bm $1250 nr 1 CALL 215 770-6 40

ROOMS

★★★★★

1938 W Toronto St newly renov rmm $100/wk & nn nt ls nnl (302)373 0751

73rd & Hunting Park 3 large linen newly renov $85 $100/wk Call 215 960 1600

29th & Cantl B Moore 29th & York shared klt/bath $75 $100 267 916 3099

4322 Lancaster Ave Clean room near transportation 267 738 6201

42xx Paul St lum $480/mo 1 wk rent + 2 wk sec 609 617 8639 856 484 0933

45xx S 17th St brand new luxury inn single occupant $360mo 267 751 9020

49th & Haverford newly renovated room $125/wk use of kitchen great location no drugs Cath (484)431 3670

4th & Dimmond furn rm frig micro bed $85/wk $225 move in 215-765-5678

5233 Wernmk St Large Furnished room nr trans 267-474 0437

53xx Girard Ave Large nlean room $100 $100/week Call (215)917 1091

55th/Thompson Inn $115/$125wk, priv ent, 4 free wkn $300 sec 215 572 8833

5th/Erie $80-$95/wk @ Phila on smoking & drugs 267 639 0255

Allegheny near Lehigh rmm one or rooms $80/wk $270 sec dep (609) 703 4265

Broad & Erie Clean Quiet Secure Rooms $110/wk Shared bath no pets 267 236 2456

Broad & Hunt ng Pk lg newly renov furnished $100/wk must see (215)552 5200

Broad & Olney deluxe furn private $115 wk 4 free wks Sec $200 215 572-4833

Broad & Somerville clean furn newly renovated room Jenny 215 455 7488

BROAD St Move In Special $190 large & furnished room w/ w rgst 215 681 3900

Frankford furnished near bus & El Sgl/w/k & np +$295 sec 215 526 1455

Gs maintnwn $150/wk furnished private bath & kitchen 215 783 4736

Germantown Area NICE Cozy Rooms Private entry no drugs (315)546 6083

★★★★★

Germantown Inn rmn renovated share kitch & BA, $125/wk 215 514-3469

Germantown Studio 4631 Weyns Ave $130/wk $390 move in Al 267 250 0761

Kenwood & Lehigh newly renovated rooms $100/wk $50 ok (267)736 6375

Hunting Park Furn Luxury Rooms Free ntlin cable internet 267 331 5992

Hunting Park Kensington Germantown Olney BE W S & SW Phila Mt Airy $85-$125/wk SSTech Call (215) 668-4812

MT AIRY (Best Area) $125/week. Furnished SSTech Call 215-730-0956

N Broad & 26th/CB Moore remod furn rmtes inn $400 $450mo 267-978-1447

NORTHEAST $300 Room for rent Call 267 560 3444

N Phila 19xx W Berkin St Furn Room grate entry $75/wk. 2 weeks rent ($150) + 2 weeks sec ($150) $300 to move in No smoking Call John (215)336-8512

N Phila Furn Priv Ent $75 & up Re dragon elevator 55tck 215-763 5565

N Phila & 22nd 2 lrg rmm ready 1/1/12 shared bath $85-$90/wk (215)681 5032

9 Phila rooms for rent Single Occupancy no smoking $100/wk 267 329 8939

9 Phila/W Phila/Logan apt sml $75 $110 wk, pvt BA/kit $140 wk 609 877 0375

Richmond room use of kitch w/laund Seniors welcome/55tck 215 634 1139

SW Philadelphia Room for rent $250 mave n. where kit & bath 267 251 2749

SW Phila room use of house all utilities included (215)276 3649

Temple area 2Br $ 21st $800 $550/mo mobile available 267 987 9085

Wayne Ave & Queen La Clean large furnished room Share kitchen $75/wk 484 416 1399

WEST MOUNT AIRY $100 end up spectacular private home 215 334-3737

West Phila newly renov furn room for rent $100 $125/wk, 215-397 6655

W Oakland/Germantown nice nice rooms $10 S 0 wk 267 625-6189

homes for rent

SOUTH PHILADELPHIA RENT

[illegible] Porch 1 Br $7 [illegible] backyard basement Cat! 215-477 4029

18xx McClellan 2BR/1BA $775 house 215 229 1060 Sec 8 OK Call [illegible] Mowrey

SOUTHWEST PHILADELPHIA RENT

1147 Ruby St 3Br newly renov section 8 ok 718 215 5770

62xx Theodore 2Br $750+utils
70xx Reedland 2Br $825+utils
"The Landlord That Cares"
Tasha 267 564 9964 Mark 610 764 3739

65xx Allman 3Br/1.5 ba hdwd flrs, lot fr, sec 8 ok 610 212 1047

SW Elmwood Area 3BR middle Section 8 approved [illegible] 6 6817

WEST PHILADELPHIA RENT

12xx N 58th St. 4Br/1Ba $850 Sec 8 OK Call (610) 734 0275

2xx S Edgewood 3BR/1BA $900+util Call for move-in special 215 792 6620

5BXX BELMAR Terr 1rg 3BR huge paint Ready yard laund $800+ 267 645 9421

7xx N 40th St 3rg 4Br/2Ba $925 w/ dw hdwd flrs throughtout lg great [illegible] 215 [illegible] 2863

FERNBROOK/OVERBROOK PARK RE

OVERBROOK PARK 3Br $1100 Call 540 942 5665

[illegible]EFIELD/WYNNEFIELD HTS RE

52xn Euclid St 3Br $980+ Row, like new d/w g/d micro refrig kitchn Section 8 215 888 8662

NORTH PHILADELPHIA RENT

150 W Wyoming 2BR/1BA $550+ $75/mo heat Stat 5 move in newly renov Ac evictions Open house Sun 12/18 1p 4p Call 201-471 0856

25xx N Gratz St 3Br/1ba $700+utils washer, lrg kitch, sec 8 ok (215)425-3595

29xx Lehigh Ave 4BR/1BA $925/mo w/d pennant rehab 315-515 5437

3253 Amber St 3Br $760
127 E Lippincott St 3Br $960
Call (516)261 5005

★★★★★

Broad & Lehigh 2BR & 3BR $750+ new renov new carpet & kitch w/granite [illegible] Sec 8 ok 7b 467 8366

TEMPLE UNIVERSITY AREA RENT

9th & Erie 2BR/1ba $750/mo porch, yard Call 267 230 0171

LOGAN RENT

6035 N 11th St 5BR/3BA $1335 obo [illegible] 1.5 [illegible] 4424

OLNEY RENT

5xxx N Fairhill 2Br/1.5ba (H $800+utils newly renovated Call 215 519 5935

Delphine St 4br/1.5ba twin
Alnott St. 3Br/1ba
newly renov sention 8 ok 215 681 7690

HUNTING PARK/NICETOWN RENT

15xx W Ontario St 3BR/1.5BA $850/mo Fully renovated All new 7 mm to Temple Public Transport 267 250 0444

43xx Crowne St 2Br modle kitchen & bath, porch, yard Section 8 ok 215 429 2040

GERMANTOWN RENT

★★★★★

GERMANTOWN AREA Lg 3Br $1100 Newly renovated W/D fenced newly lawn not on Call 215 [illegible] 5665

CHESTNUT HILL/MT. AIRY RENT

65th & Ogontz 3Br/1Ba $895 [illegible] garage washer 15 67 [illegible]

PORT RICHMOND RENT

38xx Emerald St 4Br/1Ba $975 nuts very large section 8 ok 215 338 3108

39XX WERKEI ST Lge 3Br home W/D [illegible] Sec 8 ok 267 625-6189

KENSINGTON RENT

2XX E WISHART Lge 3BR rise $650+ New carpet & paint. 267-546-9421

7xx E Allegheney 3Br/1ba $795 sention 8 ok no pets 215 335 3615

FRANKFORD RENT

18xx Loudons 3BR/1Ba $7 [illegible] nute now ready for move in 215 640 1413

21xx Otisdale St 2Br/1Ba $800+utils renovated yard hdwd flr 267 253 7764

21xx Wakeling 3BR/1BA [illegible] W/D Ac A215 605-8747

NORTHEAST PHILADELPHIA RENT

14nn Verkrie St 3BR $800 mo Rehab Exit Bankmark Rity 215-668-2990

20xx Pratt St 2br Section 8 approved 215-205-9910

46x Edmond 4BR Sec 8 ok Newly renovated nice big back yard Please call 267-456-3273

Front & Wyoming 2Br $695 LR OR porch no pets no [illegible] 215-289-2973

Mayfair 3239 Unruh Ave 3br $820+util me to me no [illegible] details 215-331 7425

MAYFAIR 3BR/1.5BA $1200+ nlose to shops/trans n/s n/n 215 6[illegible]

BUCKS COUNTY RENT

ANDALUSIA 3br/2ba $2650/mo Unusual opportunity to live on 100 acre hayers estate lain 19th century ranch style bungalow short commute to Phila & NT Please Call (215)820 2078

ANDALUSIA 3Br+Loft/2.5ba $2500/mo Onlevers Riverfront Unique opportunity to live on 100 acre historic estate late 19th century reconverted stable short commute to Phila & NY (215)639 2078

DELAWARE COUNTY RENT

Upper Darby 2Br $9 [illegible] mo. sention 8 ok nice street trans 610 459 3990

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Upper Darby 4Br new $900
Br new $900 Call 484 270-8639

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Pontiac Grand Prix GT 2001 $1450
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Cadillac Deville DHS 2003 $3650
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Ford Taurus SES 2000 $2275
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Leather sunroof 2xx nlean 267 602 4091

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fully loaded 56k miles nlnoloi 215 416 [illegible]

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HONDA

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4 dr automatic 21k miles 302 684 0631

CR VIX AWD 2001 $6 900
[illegible] 113k mi nsp 8/21 215 301 [illegible]

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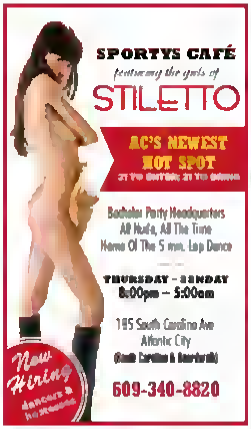
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